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THE PUBLIC SCHOOL MUSIC READER

BY JOHN W. TUFTS AND H. E. HOLT.

EDUCATION DEPARTMENT ONTARIO

ADAPTED FOR USE IN CANADIAN SCHOOLS

— BY —

S. H. PRESTON.

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PREFACE.

THE Manual of Instructions to teachers, accompanying the Public School Music Reader, has been specially prepared to meet the requirements of the teachers in Canadian schools.

In many of our schools music has not been taught at all; in some, the theory only has been studied, in preparation for examinations; in others, rote-singing has been practised for the purpose of adding to programmes of closing exercises. No systematic instruction has been attempted.

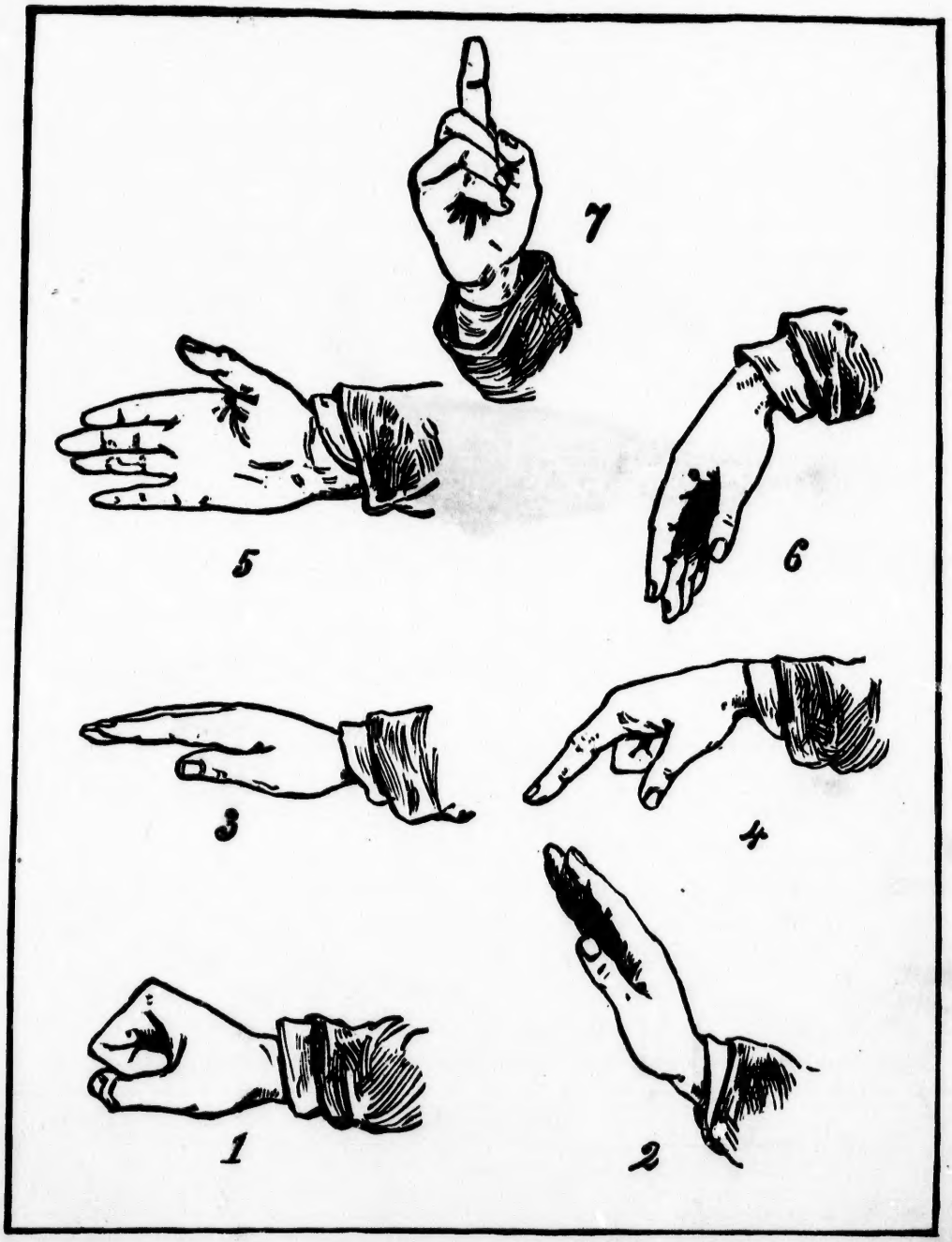
It is hoped that with the use of the books of this course the teachers will be enabled to place music, with its widespread refining influence, in its proper position as one of the most useful and interesting subjects of the public school course.

This can only be done by careful and systematic teaching. It must not be treated as a storehouse of puzzling facts, or picked up and thrown aside as a child's toy.

It is the aim to present here a carefully graded series of exercises and songs, and such clear directions to teachers that it will be in the power of every teacher, with a little study, to successfully teach the subject. Very little executive ability as a singer is required. In teaching the Rote-songs, one must be able to give an accurate rendering of each for imitation. Should this be beyond the power of anyone, by reason of possessing a poor voice, or not having had sufficient practice, the difficulty may be easily overcome by exchanging places temporarily with another teacher. Apart from Rote-singing, any teacher who can sing the major scale correctly is competent to direct pupils as herein suggested.

S. H. PRESTON

TORONTO, January, 1885.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PRELIMINARY TRAINING.

It is so easy to fall into serious errors in the use of the vocal organs that great care should be exercised by the teacher in the beginning, that pupils are taught to sing *naturally*. The natural way is the easiest, and an entire absence of effort should be insisted upon.

As the air expelled from the lungs forms the motive power of vocal sound, the first step to easy and natural singing is to gain control of the breath. To accomplish this some time should be spent in breathing exercises before the pupils are allowed to sing.

Besides being of the utmost importance in singing and speaking, the proper management of the breath will expand the chest, strengthen the lungs, and exercise a beneficial influence on the system generally.

The following exercises must be practised first by the teacher, not only for illustration to the class, but that the practical application and benefit arising therefrom may be more thoroughly understood.

BREATHING EXERCISES.

I. Stand upright, place hands over abdomen, palms turned inward, thumbs resting on hips; with the mouth in a whistling position, slowly and audibly expel the breath through the mouth, pressing abdomen inward with hands. Without change of position, slowly and audibly inhale through the mouth, pressing hands outward with abdomen till lungs are filled.

II. Place hands at the back, thumbs resting on hips. Expel, pressing with hands. Inhale, pressing hands outwards. At the same time exert will to move abdomen as in No. I.

III. Place hands high up under the arms, palms flat against ribs. Expel, drawing abdomen in first, then pressing ribs in with hands. Inhale, moving abdomen out first, then pressing hands out with ribs as lungs are filled.

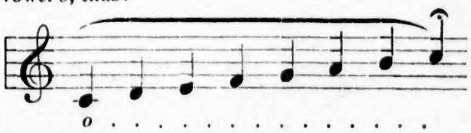
After control of the abdominal muscles is gained by practice of Exercises I. and II., but not before, No. III. may be practised. Then expel and inhale ***through the nostrils only*** as a regular daily exercise.

Teachers will find it very easy to gain enough proficiency to enable them to direct their pupils. Children will be much interested in a well-conducted breathing lesson, and feel invigorated when it is over. It will be found desirable to divide the class into sections; and, while one section is being drilled, have the rest of the class count slowly, beginning with six while expelling breath, and nine while inhaling, increasing the number of counts as the ability increases to expel and inhale slowly. Five minutes is long enough to drill each section at a time. A few minutes spent in this way each day will be sufficient to form good habits of breathing.

The next point to be considered is the

APPLICATION TO VOCAL SOUND.

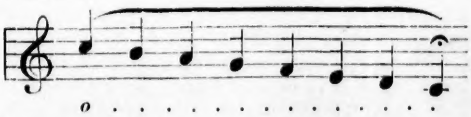
Let the teacher sing the scale very softly with the vowel *o*, thus:



Drawing attention to the soft tone and round position of the mouth, repeat. Ask class to listen very carefully, so that they may imitate, and sing again.

Ask class to sing. Insist on a soft, clear tone, and easy utterance.

Next, practise the scale downwards in the same way, thus:



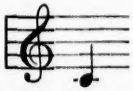
Then upwards, dwelling on the highest note, and down without taking breath. Use also the vowel *a*, as in the words *far* and *fall*.

In *o* observe a round position of the mouth. In *a* the mouth should be well opened.

Humming with mouth closed (*m*) should be practised at the same time. Let the vibration centre in

the nasal passages, and make the sound apparently in the nose — *not in the throat.* This will not only help to extend the compass of the voice, but give resonance and clearness to the tone. It will be found that the children can hum higher than they can sing.

Begin scale practice with the pitch C



as one of the scale; next take C sharp, then D, raising the pitch by semi-tones till the limit of sounds is reached which can be easily sung.

As high sounds are added, precede the singing with vowels by humming. A better tone will then be produced than otherwise.

The teacher may now sing the different sounds of the scale by the syllables, Do, Re, Mi, Fa, Sol, La, Si, Do, one at a time, giving each the proper relative pitch, and requiring the class to imitate, making the tone soft and articulating distinctly.

It will be comparatively easy to induce the children to sing softly, but to teach them to sing distinctly will be quite another matter. The last will require the accurate and proper movements of the language-making organs, brought into action in a clear enunciation.

Any process by which the teacher can incite the little children to speak with clear and distinct utterance will be of great value. Give them the idea that they should sing with their mouths. This will direct their attention to the language-making movements, which is the artificial process in singing.

The sounding or voice action is a natural process, and will take care of itself, if the language movements are properly managed, and the pupils are not permitted to sing loudly.

Some teachers have produced excellent results in their classes by giving what might be called exercises in visible speech. The following may serve as a suggestion of the manner: —

The teacher, standing before her class, requires all the children to carefully watch her mouth while she makes the motions and shapes necessary in forming the syllables, Do, Re, Mi, Fa, Sol, La, and Si, no sound being produced.

Let her see how many of her class can tell from the motions what syllable she has made.

If she should fail in making any of the children understand what she has done, she may be pretty sure that her illustrations were not positive enough, and that further practice on her part is necessary. When the children can correctly render by speaking what she intends to convey, she may require of them similar exercises for her judgment. She can then call for members to stand voluntarily before the class, and give the different motions and shapes of the syllables without any sound of voice. When the class has gained some skill in this exercise, a soft tone can be added, and, in this way, all will become interested and clear articulation gained.

This standard of soft and distinct singing must ever after be encouraged and followed. Children should never be urged to sing louder, but be constantly cautioned to sing softly and very distinctly.

Any explanations given children with regard to the manner of using the voice technically would be entirely out of place, and only tend to confusion. One might as well tell them "how to use the eye in order to see."

A good position of the body, the lungs well supplied with breath, and a soft and distinct utterance of whatever is sung, should be required. All gain in this direction will not only improve the singing, but will be equally beneficial in reading and recitations. These hints and suggestions about the proper management of children's voices are given at the outset, in order that harsh and noisy singing, so ruinous to ear and voice, may not become a habit.

Several lessons should next be spent in teaching two or three of the Rote-songs in the First Reader. When this has been successfully accomplished, the class may begin the important work of learning to sing by note.

The foregoing is a brief outline of the preliminary training. The length of time it will occupy will vary so much with different teachers and classes that no attempt is made to confine the work to a fixed number of lessons; but, with an average class, a short daily lesson should in a month advance the work sufficiently, so far as regards pure tone, and easy and natural singing, to warrant the teacher in beginning the course of lessons following.

The preliminary training should be applied not only to primary classes, but to all grades.

It might seem that the preceding exercises would prove tedious and uninteresting to very young children, but such is not the case.

With tact they can be presented in such a manner that from the first lesson the children will enter into the study with earnestness and pleasure.

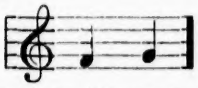
KEEP UP THE INTEREST, AND GAIN EACH POINT.

SINGING AT SIGHT.

Musical sounds possess two great attributes; viz: —

1. PITCH.
2. DURATION.

PITCH is represented by the position of note on the staff; *e.g.*,



the sound indicated by the second note is one step higher than the first.

DURATION is represented by the form of the notes used in writing music; *e.g.*, ♩ 𝅗𝅥; the first note is called a quarter note and the second a half note; the second indicating a sound of twice the duration of the first.

All the work, therefore, of teaching children to read music, is comprised in this: they must be taught a correct conception of the pitch and duration of sounds. Teachers should keep in mind these two divisions which will be named hereafter: TUNE and TIME.

The fundamental principles of this course, viz.,

1. That the children learn by doing,
2. That the learning is incidental to the doing,

are closely followed in these instructions to teachers.

TUNE.

One must deal with the real things, viz., *musical sounds*, in order to acquire an idea of their relative pitch.

At the outset, Tune and Time (in this order) should be taught consecutively, and not in combination.

In teaching "Singing at Sight," the scale is the unit of measurement in pitch, and should at first be taught as a *whole*.

The teacher should take the pitch of C, and sing its major scale, ascending and descending, using the syllables do, re, mi, fa, sol, la, si, do, the scholars afterwards giving a close imitation.

When the class can do this, the teacher may say, "Whenever I say *sing the scale*, you will always sing it as we have now learned it."

The teacher says, "Sing the scale," and the class sings do, re, mi, etc., ascending and descending.

The teacher should now sing the scale, using the names, one, two, three, four, five, six, seven, eight — eight, seven, six, five, four, three, two, one, the class then imitating her.

The teacher should now say to the class that whenever they are asked to sing the *names* of the sounds they should do as they have just done.

She may then say, "Sing the scale."

PUPILS. Do, re, mi, etc.

TEACHER. Sing the *names* of the sounds.

PUPILS. One, two, three, etc.

The teacher may now sing the scale, using the *pitch* of the sounds, c, d, e, f, g, a, b, c — c, b, a, g, f, e, d, c, and the scholars will give an imitation. She will then say, "Whenever I ask you to sing the *pitch* of the sounds, you will sing the letters as you have just done."

TEACHER. Sing the scale.

PUPILS. Do, re, mi, fa, sol, la, si, do — do, si, la, sol, fa, mi, re, do.

TEACHER. Sing the names of the sounds.

PUPILS. One, two, three, four, five, six, seven eight — eight, seven, six, five, four, three, two, one

TEACHER. Sing the *pitch* of the sounds.

PUPILS. C, d, e, f, g, a, b, c — c, b, a, g, f, e, d, c.

Let this be repeated daily, until there can be no mistake about the terms *names* and *pitch*.

The teacher must never say, sing the *numbers* or sing the *letters*. It is of the utmost importance that the teacher should have a clear idea of the order in which these sounds should be presented and *named*, so that there shall be but *one real name* in the child's mind for each. When the teacher fully understands this subject there will be no difficulty with the children.

Let it be remembered that neither the syllables nor letters are the names of the sounds in singing. The names, as before stated, are one, two, three, four, five, six, seven, and eight (expressed in figures); and these should always be used when speaking of the different sounds of the scale. The syllables are used to give variety and practice in singing different vowels and consonants. The teacher should never direct the children to sing do, re, etc., but should give the *name* when speaking of the sounds of the scale. Many may not see the necessity of being so particular in this respect, as *one* and *do* indicate the same relative sound, and it would indeed seem to the casual observer as a distinction without a difference. This is not so; and it may be confidently claimed that the success in teaching this system will depend largely upon the observance of these directions in the *naming* of sounds. A distinguishing feature also of this system is, that the sounds are to be taught as *relative mental objects* which are distinctly and unmistakably named, and the same

relative sound always has the same name regardless of the key. Also that the *name* of the sound is *never* sung except in the first steps in teaching the scale as a whole. Little children will use the syllables as names of the sounds to some extent in the beginning, the terms having been used synonymously, yet they need not be disturbed too soon in their use as such. If, from the beginning, children are taught to associate these sounds with their names, and the names are not sung, they will outgrow the syllables as names of sounds as naturally as they outgrow their clothes. In the first stages, much time should be spent in training the voice and ear without any representation to the eye.

It will doubtless seem to most teachers at first that they are not teaching music unless much is said about the characters representing it. Be sure that nothing is said about the characters until you have *taught* and *named* something to represent. Even then as little should be said as possible.

TEACHING TIME.

Difficulties in time are generally found to be nearly or quite as troublesome as those in "tune," and pursuing a train of reasoning and practice with reference to the former as already applied to the latter, it is believed a result can be attained as certain and beneficial in its results.

It is proved beyond doubt that relative sounds are quickly and definitely established in the minds of the youngest singers, and it is equally certain that questions of time may as quickly be learned and explained without laboring in the usual vague way over units (whole notes) and their fractional parts, many of such problems being far beyond the comprehension of young children. It is the experience of thoughtful teachers that, in a large majority of cases, the singers have learned to "sing in time," by imitation, rather than by an intelligent comprehension of the subject.

Even with a fully-developed imitative faculty, it is a very common thing to find older and, in other directions, experienced singers who have long struggled and who still labor, in vain, to even satisfy themselves in the ordinary subdivisions of the measure, to say nothing of greater intricacies. Any means that can be used to confirm and insure the question of accents and fractional combinations must be enlisted, as in no way can we gain musical effects without a positive and practical knowledge of its two greatest elements, Tune and Time.

To assist in the last (Time) the French "Langue des Durées," or Language of Time, invented by M. Aime Paris in 1829, as an addition to the Galin-Paris-Chevé, or French Sol-fa system, has been introduced with slight changes. These Time-names were introduced by Mr. L. W. Mason in his National Charts and Books, and we feel that they have not received the attention they deserved. If treated according to the directions here given, it is believed that the difficulties of "keeping time" will almost disappear, and that the enjoyment of music, in its rhythmical and accented characteristics, will be very much enhanced.

In the practical consideration of this subject, the first feeling to awaken in the pupil is a conception of the *regular* accents of the measure.

This the teacher should at once proceed to do, wasting no time in talking upon the subject, or trying to demonstrate the fact that "sounds may be long or short." No explanation or naming of characters used in representing the relative length of sounds, such as whole, half, quarter, eighth notes, etc., is at all necessary.

At the outset this is of minor importance; it will be learned, unconsciously, as the work proceeds.

When a conception of the different accents in two, three, and four-part measure is clearly established, the various representations of the one rhythmical idea as expressed in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ measure is very quickly comprehended through practice in doing.

The names of notes are not to be considered mathematically, or to be taught and considered as fractions. Children should become familiar with the names of these characters by talking about them in connection with their practice in music long before they comprehend fractions.

The following routine is suggested to teachers, and will be of practical value to those who consider this subject, as here presented, for the first time. The syllables tä, tā, tō, tē, etc., are arbitrary, without meaning except in their application. A slight value is attached to the different vowels and consonants in the variety of shape and action necessary in their use.

TWO-PART MEASURE.

Let the teacher begin by repeating Tä, Tā, in a very distinct manner, making the Tä strong and Tā light. These names may be accompanied by a light tap of a pencil upon a book, and should be given as distinctly and regularly as the ticking of a clock. When the class can give these syllables with dis-

tinctness and regularity, observing the accent, the teacher should name every successive Tä, Tā, as a two-part measure.

TEACHER. Give me a two-part measure.

PUPILS. Tä, Tā.

TEACHER. Give me two two-part measures.

PUPILS. Tä, Tā, | Tä, Tā (assisted by the teacher's beat).

The teacher may now draw a staff upon the blackboard and place two quarter notes upon it thus:

saying, "This is a two-part measure with two quarter notes."

TEACHER. Give me a two-part measure with two quarter notes.

PUPILS. Tä, Tā.

TEACHER. (Adding another measure.) Here are two measures of two quarter notes. Give me two measures of two quarter notes.

PUPILS. Tä, Tā, | Tä, Tā.

The accent must never be forgotten.

In giving the idea of a sound, two beats long as a half note in a two-part measure, the teacher will say Tä-ā, omitting the T in Tā, and connecting the vowel sounds ä and ā. The pupils should imitate this combination, the teacher marking the time with the pencil. When this is fully learned, the teacher should name it by adding it to the preceding written exercise, saying this is a two-part measure with a half note.

TEACHER. Give me a two-part measure with a half note.

PUPILS. Tä-ā.

A dictation exercise will now follow.

TEACHER. Give me a two-part measure of quarter notes.

PUPILS. Tä, Tā.

TEACHER. Give me two two-part measures of quarter notes.

PUPILS. Tä, Tā, | Tä, Tā.

TEACHER. Give me a two-part measure with a half note.

PUPILS. Tä-ā.

TEACHER. Give me two two-part measures with half notes.

PUPILS. Tä-ā, | Tä-ā.

Give me two measures with quarter notes and one measure with a half note.

PUPILS. Tä, Tā, | Tä, Tā, | Tä-ā.

The teacher must never accept these time-names as an answer, unless they are given at regular intervals and with the proper accent. Without this observance they mean nothing and are useless.

In giving dictation exercises in time, two measures should be required in order to establish and show clearly the regularly-recurring accent. The teacher must be very particular that these time-names are given softly and very distinctly, bringing out the consonant T as clearly as possible.

It is not necessary that the pupil should beat time. The pupils are gaining a conception of regular accents, and the relative length of sounds measured by these accents. "The more time is beaten the less it is kept," until a clear conception of accents is established. The mind makes the hand move, but the hand does not make or help the mind to act; and the making of a set of movements with the hand for the different forms of measure called "beating time," is not only useless, but a great hinderance to the pupils at this stage of the work. The accomplishment of beating time is only necessary for the teacher or leader. For the singers the time language gives and names distinctly the relative accent and length of every sound.

Practical application of what has been learned in tune and time separately may now be made by beginning the study of the first exercises where both are combined. *Every lesson* should begin with a short dictation exercise in time and tune, as a preparation for the written music to follow.

After giving pitch, teacher says. Sing one.

The pupils sing the sound.

TEACHER. Now I will show you where one should be written. (Draws staff and clef, writing a quarter note on the first added line below.)

TEACHER. Sing two.

After the proper sound is given, the teacher leads the children to observe that *two* of the scale sounds higher than *one*, and that it should be written above one. Three of the scale should be represented in the same way. The teacher may then take the pointer and point to the notes in turn, while the children sing; when they can sing each sound readily, the first six exercises may be taken up, which the class should be able to sing at sight after repeating the time-names of the notes.

The scale as a whole may now be presented in notes. Let the teacher draw the staff on the blackboard, write the G clef in its place, and then proceed to write and dictate somewhat as follows: —

TEACHER. Sing one.

The pupils answer by singing the tone.

TEACHER. What is the pitch?

PUPILS. C.

The teacher then makes a note upon the first added line below the staff, saying, "This is its place, on the *first added line below* the staff."

TEACHER. Sing one, two.

The pupils do so.

TEACHER. What is the pitch?

PUPILS. D.

The teacher then writes a note upon the first space below the staff, and says, "This is its place, on the *first space below the staff*."

TEACHER. Sing one, two, one, two, three.

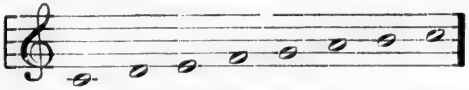
The pupils do so.

TEACHER. What is the pitch?

PUPILS. E.

The teacher then writes a note upon the first line and says, "This is its place, on the *first line of the staff*."

In a similar way each sound is made, its name given, and its place assigned, until there results a series of notes of which the following, called the scale of C, is a representation:—



In all this it will be seen that, so far, the clef, letters upon the staff, and its lines and spaces, are taught unconsciously, and this information has been given by the practical working out of the simple problems. When the scale has been properly taught, and represented in this manner, it will be found that, with a few minutes' practice, the class will sing as readily from the staff as by the earlier lessons in dictation; and that, in addition to all this, the singer, not being tramelled by the intricacies of whole, half tones, tetrachords, etc., is rejoicing in a result accomplished he hardly knows how. He has gained the three important items of musical knowledge,—the sound itself, its name, and its representation,—as given in our system of notation. The teacher can now prove the work by taking the pointer and making exercises from the staff, stopping occasionally and calling for the pitch, which always means that the pupils shall name that of the last note that was sung.

The questions may be somewhat as follows:—

Sing the first added line below the staff.

Sing the first space below the staff.

Sing the first space on the staff.

Sing the third line.

Sing the second space.

Sing the third line.

Sing the first space.

Sing the first line, etc.

Sing one; two; three; the first added line below; two; three; four; the second line; the first space; three; two; one; one; two; three; four; the first added line below; the second line; first space; three; the first space below; first added line below. These are only given as illustrations; many others will suggest themselves.

DICTATION EXERCISE NO. II.

TEACHER. Sing the scale, sing the names of the sounds, sing the pitch of the sounds, sing 1, 2, 1—1, 2, 3, 1—1, 2, 3, 4, 1—1, 2, 3, 4, 5, 1—1, 2, 2, 1—1, 2, 3, 3, 2, 1—1, 2, 3, 2, 3, 2, 1—1, 2, 3, 4, 3, 4, 3, 2, 1—1, 2, 3, 4, 5, 5, 4, 3, 2, 1—1, 2, 3, 4, 5, 5, 1, 5, 4, 3, 2, 1.

The lowest sound of the scale, *one*, is the first objective point, and above it the others stand in their several relative positions. We must continually return to *one* in practising these relative sounds. The second objective point to which skips can easily be made is the fifth. Next in order comes the third, and together they produce the most familiar triad or chord, 1, 3, 5.

When these exercises can be sung by dictation the same or similar ones should be pointed out upon the modulator. The object of all dictation exercises is to train the ear to sounds as relative mental objects. Pupils will naturally differ in their ability to gain a knowledge of these sounds, just in proportion as tone perception is strong or weak in their natures. They must be trained to distinguish them by constant repetitions and comparisons, and no one should be discouraged in the attempt to gain this knowledge. Ten presentations to the ear may do for one pupil what it may require hundreds to accomplish for another. The teacher should know as much about the capacity of each pupil in music as in reading or arithmetic, and any system of instruction which does not reach each individual by personal training is certainly not perfect.

The gathering of pupils in large numbers for the purpose of receiving instruction in sight singing has fortunately become a thing of the past, and all work where individual instruction, gradation, and personal training are ignored should not be favored. This personal work should begin with the youngest

pupils. It may be difficult to induce the older singers to sing alone before the class, but little children soon become accustomed to such exercises and hesitate no more in singing than in reading. The teacher should introduce this individual work by ascertaining how many of the class can sing a scale alone.

This will require a little tact on her part. She should always encourage the singers to make attempts in this way. Should a child fail, no discouraging words should be spoken. Many children will sing the whole scale correctly at the first trial; others will sing the first five sounds and fail in the remaining portion; others again will fail entirely. Some do not succeed at all because the first note is wrong, and some children have utterly failed in singing the scale correctly at first who have succeeded when the pitch given by them (which was usually lower) was taken as a starting point.

Should the teacher find that the singer fails in getting the first sound, she should always try from the pitch that the singer gives. They should not forget that the training of the *ear* is the first and most important thing to do, and that no real progress can be made in singing from notes until the pupil has gained command of the scale. This should first be taught by illustration, and then practised by dictation and from the modulator.

It will be noticed in the exercises that only one new sound is added at a time. Nos. 7, 8, 9, 10, contain four sounds of the scale.

Nos. 11 to 17 contain five sounds.

Nos. 18 to 21 contain six.

Nos. 22 and 23 contain seven.

No. 24 contains all the sounds.

Thus far the sounds used in the exercises follow each other consecutively, but from 25 to 43 they are arranged principally in skips, so that added to the daily dictation exercises, the pupils have the sounds presented in every conceivable order.

The teacher may apply what has already been taught in time to the first twenty-seven exercises upon the charts prepared to accompany the First Reader, and also to the first forty-three exercises of the book, in order.

If the pupils have been properly exercised on the relative pitch of sounds, a few applications of the time-names will enable them to sing such exercises correctly at sight.

In giving the daily practice on the sounds of the scale, a child's love for variety and change should be considered. A new way of presenting them should be found, if possible, for every lesson. A few of many are here suggested: Use of the hand signs by teacher; the same by individuals of the class taking the place of teacher; raising or lowering pointer to represent the different sounds; arranging articles on desk; using buttons on a boy's coat, etc, etc.; but not to the neglect of practice from the modulator and staff. Frequent changes by the use of these or other devices will keep the attention of young children in exercises which might otherwise be tedious. A few minutes' practice on the sounds of the scale, and a dictation exercise in time must form part of every lesson.

RESTS.

The practice for these is very simple, and easily learned with the time language. A rest occurring on any part of a measure receives the same time-name as a note in that place. Its name is printed in *italics*, and is given in a soft and distinct whisper to indicate silence.

The teacher should illustrate this by giving two two-part measures, making the Tä strong as usual and *Tā* in a soft whisper in each measure. The class will then give an imitation repeating the same until they can do it with accuracy.

The teacher can then write the following upon the blackboard

saying, "This represents two measures in two-part measure, having in each a quarter note and a quarter note rest. The rest indicates that *Tā* is to be whispered and not sung." A dictation exercise, reviewing the preceding examples, should now be given, followed by Ex. 44.

Nos. 45 and 46 contain the first examples of $\frac{4}{4}$ time, and may be practised after the following exercise in

FOUR-PART MEASURE.

This form presents no greater difficulties than those already treated, and should be considered in a similar manner. The teacher should give the syllables Tä, Tā, Tō, Tē, accenting the Tä, and Tō, the former a little stronger than the latter.

The first is the primary or chief, and the second the secondary accent of the measure. Let the class practise this carefully many times, until they fully appreciate the difference. After this Tä, Tā, Tō, Tē, is named a four-part measure, and the class is exercised in as many combinations as possible.

DICTATION EXERCISE.

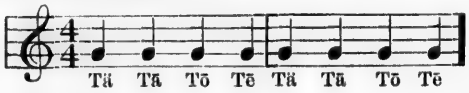
TEACHER. Give me a four-part measure of four quarter notes.

PUPILS. Tä, Tā, Tō, Tē.

TEACHER. Give me two such measures.

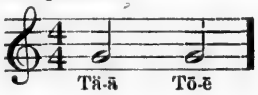
PUPILS. Tä, Tā, Tō, Tē, | Tä, Tā, Tō, Tē.

Writing it on the board the teacher says, "This is the way it looks:"—



We will now have a measure with two sounds represented by two half notes, thus: Tä-ā, Tō-ē.

This is a four-part measure, with two half notes, and is written or printed:—



DICTATION EXERCISE.

TEACHER. Give me a four-part measure of quarter notes.

PUPILS. Tä, Tā, Tō, Tē.

TEACHER. A measure with two quarters and a half note.

PUPILS. Tä, Tā, Tō-ē.

TEACHER. A measure with a half and two quarter notes.

PUPILS. Tä-ā, Tō, Tē.

TEACHER. A measure with a whole note.

PUPILS. Tä-ā-ō-ē.

TEACHER. A measure with a half and quarter note tied, and a quarter note.

PUPILS. Tä-ā-ō, Tē.

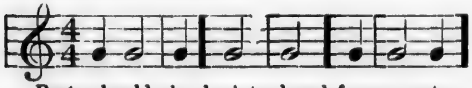
TEACHER. Give me a measure with a quarter note and the rest in one sound.

PUPILS. Tä, Tā-ō-ē.

TEACHER. Give me a measure with a quarter, a half, and a quarter note.

PUPILS. Tä, Tā-ō, Tē.

Pupils should also be taught to begin with Tā, Tō, or Tē, giving the rest of the measure after the bar, such as the following:—



Rests should also be introduced for any note or notes in the preceding exercises. Any teacher will readily arrange other combinations, and will derive much pleasure and profit in their use, both to herself and her pupils.

These things must always be observed. The *doing* must always precede the naming and representation. The accents indicated by Tä and Tō must never be forgotten, but carefully compared and produced. The illustrations of these points are fully given in the Exercises of the First Reader, and they will suggest similar forms to the teacher, of great variety and much interest.

Nos. 47 to 55 will be readily understood.

Nos. 56 to 61 are written in $\frac{3}{8}$ time, the times being the same as in $\frac{3}{4}$ time.

The song following will be easily sung with the words after practice with syllables.

THREE-PART MEASURE.

What has been said about two-part measure may serve as an illustration of all the other forms. The following will show that any intelligent teacher will readily comprehend the way of presenting the subject to her classes, inventing new combinations of notes and rests.

The variety in these simple forms, such as are introduced in the First Reader, will be surprisingly large.

In teaching three-part measure begin by giving an idea of the regular accent of the measure, saying, Tä, Tā, Tē, the Tä strong, the Tā and Tē weak.

Imitation by the class should follow, repeating the names until they sensibly understand and feel the apparent movement caused by the regular accent of the first beat. This will take a little more time than in two-part measure, but will soon give pleasure to the class. The teacher then gives the name, saying Tä, Tā, Tē is a three-part measure.

DICTATION EXERCISE.

TEACHER. Give me one three-part measure.

PUPILS. Tä, Tā, Tē.

TEACHER. Give me two three-part measures.

PUPILS. Tä, Tā, Tē | Tä, Tā, Tē.

TEACHER. Give one three-part measure with two quarter notes and a quarter note rest.

PUPILS. Tä, Tā, *Tē* (the last whispered).

TEACHER. Give two such measures.

PUPILS. Tä, Tā, *Tē* | Tä, Tā, *Tē*.

TEACHER. Give two measures with one quarter note and two quarter note rests.

PUPILS. Tä, *Tā*, *Tē* | Tä, *Tō*, *Tē*.

Teacher. Give a measure with a quarter note, a quarter note rest, and a quarter note.

Pupils. Tä, *Tā*, Tē.

Teacher. Give a measure with a quarter note rest, a quarter note, and a quarter note rest.

Pupils. *Tä*, Tā, *Tē*.

Teacher. Give a measure with three quarter note rests.

Pupils. *Tā*, *Tā*, *Tē*.

In giving the time of a three-part measure represented by a half and a quarter note, the following exercises will serve:—

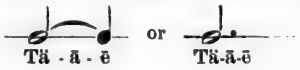
Tä-ā, Tē, or Tä, Tā-ē.

Tä-ā, *Tē*, or Tä, *Tā-ē*.

The time of a full three-part measure may be represented by a half and quarter note united by a Tie. In this case the three vowels are connected as follows:—

Tä-ā-ē.

In the First Reader the tie only is used for this prolongation; later on its equivalent is introduced by printing the same as a half note with an added dot.



A dictation exercise may now follow.

Teacher. Give me a three-part measure in quarter notes.

Pupils. Tä, Tā, Tē.

Teacher. Give me two measures.

Pupils. Tä, Tā, Tē | Tä, Tā, Tē.

Teacher. Give me two three-part measures in quarter notes, and one measure with a half and a quarter note.

Pupils. Tä, Tā, Tē | Tä, Tā, Tē | Tä-ā, Tē.

Teacher. Give me two three-part measures in quarter notes and one measure with a quarter and a half note.

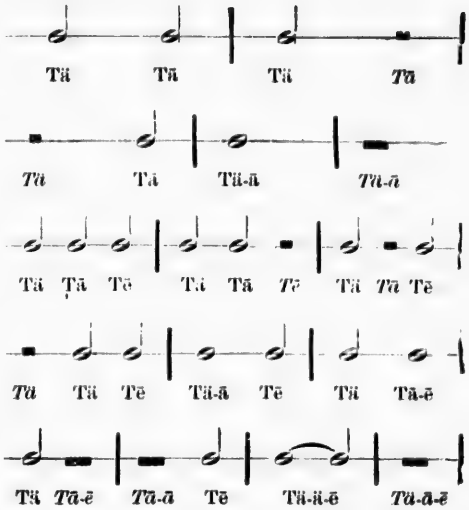
Pupils. Tä, Tā, Tē | Tä, Tā, Tē | Tä, Tā-ē.

The teacher may assist his class by a beat or tap with a pencil or pointer.

It will be well for the teacher to call for other combinations, with and without representations, introducing rests for any and all the measures already practised.

When the two and three-part measures are clearly comprehended, the fractions $\frac{2}{4}$ and $\frac{3}{4}$ may be given as indications of the measure.

The same method must be employed for measures indicated by the fractions $\frac{4}{4}$ and $\frac{3}{4}$, represented by the names.



Nos. 62 to 71 are written in $\frac{2}{4}$ time, and the time-names should be applied in the same way as in two and four-part measure.

The slur in the melody following Ex. 71, showing that two notes are to be sung to one syllable, must be explained by the teacher first singing an example and leading the class to hear the effect before the representation is given.

The same time-names as in $\frac{3}{4}$ time must be used with Nos. 72 to 83 in $\frac{3}{8}$ time.

In the melody following Ex. 73, the hold 𝄐 occurs Double the value should be given to the note over which it is placed. Attention may here be called to the single and double bar, and to the eighth notes joined together which should be sung to one syllable.

When the pupils have become familiar with the *names* and *pitch* of the sounds in the scale of C, by singing them ascending and descending, and can make the easier skips when the *names* of the sounds are called, they should be taught to *think* the pitch of each sound as they sing it.

This should be done by giving a dictation exercise in the following manner:—

Teacher, giving the pitch of C. Sing the pitch of the sounds of the scale.

Pupils. *c, d, e, f, g, a, b, c—c, b, a, g, f, e, d, c.*

The teacher now proceeds to call the *names* of the sounds, and after each is sung she asks, "What is the pitch?" The pupils answer by simply giving the *name* of the pitch of the sound that is sung

In giving a dictation exercise which calls up to the mind the pitch of the sounds as sung, the teacher may say "Pitch!" after every three or four sounds, and the pupils will give the name of the last one.

The teacher should require her scholars to sing the sounds with the syllables lā, lō, or lē, as she names them. After this she can sing, using one of the syllables, and require the class to name the pitch of the sounds as she produces them. The number is the guide to the sound, but the class is *not to name* it.

All the exercises in the key of C having been studied, it is necessary before proceeding further to accustom the pupils to a different position of the scale.

In giving the succeeding positions the teacher must be careful that the class perceive they are singing the same scale with which they are already familiar. No explanation need here be given of why or in what order the sharps and flats are used. The simple facts will suffice.

The scale of G being the next required after C, may be presented as follows: —

TEACHER. Sing the scale.

TEACHER. Sing the *names* of the sounds.

ANSWER, by singing the sounds themselves.

TEACHER. Sing the pitch of the sounds.

TEACHER. Sing one, two, three, four, five.

TEACHER. What is the pitch?

ANSWER. G.

The pitch of G being established as one, the teacher may say: "Listen, and I will sing the pitch of the first five sounds when G is one." Sings *g*, *a*, *b*, *c*, *d*.

Repeating this, the pupils imitating, she sings one, asking, "What is the pitch?" Answer, G. She sings two, saying, Pitch. Answer, A. Singing three, she calls, Pitch. Answer, B. This exercise is continued till the pupils can readily give the pitch of the first five sounds. The teacher may then say, "Listen, and I will sing the pitch of the next three sounds." Sings *g*, then *f* sharp, *e*, *d*. The pupils will at once notice that the sounds are below one. The teacher can explain this by saying that they would be too high to sing above; that the sound below one is seven, the next six, and the next five. After singing *g*, *f* sharp, *e*, *d*, again, the pupils imitating, she sings one, asking, Pitch. Answer, G. She sings seven, saying, Pitch. Answer, F sharp. Six and five follow in order.

As in the scale of C, a dictation exercise follows: —

TEACHER. Sing one.

TEACHER. What is the pitch?

PUPILS. G.

A note is placed on the second line.

TEACHER. Sing two.

TEACHER. What is the pitch?

PUPILS. A.

A note is placed on the second space.

Proceeding in the same way the other notes are written in the order in which the sounds were presented to the ear, till the scale is written in full, thus: —

It will be seen that the sharp is practically named by naming the pitch of the sound it represents, and no further explanation of it is necessary. Attention may be called to its position at the beginning in the following exercises and songs where G is one.

After teaching this scale the teacher should point to the notes and exercise the class as in the scale of C. The class will then be prepared to study Nos. 84 to 121.

It is necessary to present the scale of G in this way, as, owing to the high pitch of the upper notes, an ordinary class could not sing all the sounds consecutively.

D, the next scale required, when placed upon the staff, is within easy compass, allowing practice to be made upon the whole scale in consecutive notes ascending and descending. Let the class first sing the scale of C, and then take two as the key-note of D, thus: —

TEACHER. Sing the scale.

TEACHER. Sing the *names* of the sounds.

ANSWER by singing the sounds themselves.

TEACHER. Sing the pitch of the sounds.

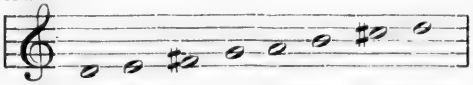
TEACHER. Sing one, two.

TEACHER. What is the pitch?

ANSWER. D.

The pitch of D being established as one, the pupils should sing the scale with syllables and names; after which the teacher can say, "Listen, and I will sing the pitch of the sounds when D is one." The teacher sings *d*, *e*, *f* sharp, *g*, *a*, *b*, *c* sharp, *d*, *d*, *c* sharp, *b*, *a*, *g*, *f* sharp, *e*, *d*. Repeating this several times, the pupils giving imitations, she sings one, asking, "What is the pitch?" Answer, D. She sings two, saying, Pitch. Answer, E. Singing three, she calls, Pitch. Answer, F sharp. This dic-

tation exercise should be continued until the pupils can readily give the pitch of the sounds of the scale of D. It should be placed upon the board as follows: —



As in the scale of C, a dictation exercise follows: —

TEACHER. Sing one.

TEACHER. What is the pitch?

PUPILS. D.

A note is placed upon the first space below the staff.

TEACHER. Sing two.

TEACHER. What is the pitch?

PUPILS. E.

A note is then placed upon the first line.

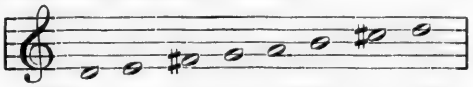
TEACHER. Sing three.

TEACHER. What is the pitch?

PUPILS. F sharp.

The teacher writes a note upon the first space, placing a ♯ before it.

In a similar manner the scale may be finished, when its representation follows: —



Where a scale is thoroughly fixed in the mind, a mental picture of its different positions can be very easily established. This can be assisted by calling alternately for the names of the sounds and a description of their positions upon the staff. The following may serve as an illustration in the key of D: —

After giving the pitch of D, the teacher asks as follows: Sing one. Sing the first line. Sing three. What is the pitch? Sing one, two, three. Sing the second line. Sing the first space with a sharp. Sing four, five, six. Sing the third space with a sharp. Sing the fourth line. Sing the first space below. It will be seen that a dictation exercise given in this way keeps the ear and voice in constant training, and at the same time keeps the mind fixed upon a true representation of each sound as it stands upon the staff.

After this the same course should be followed as in the preceding keys, the teacher using the pointer and directing the class by the simple signal that when she takes the pointer away from the board they are to give the pitch of the last sound that they sang.

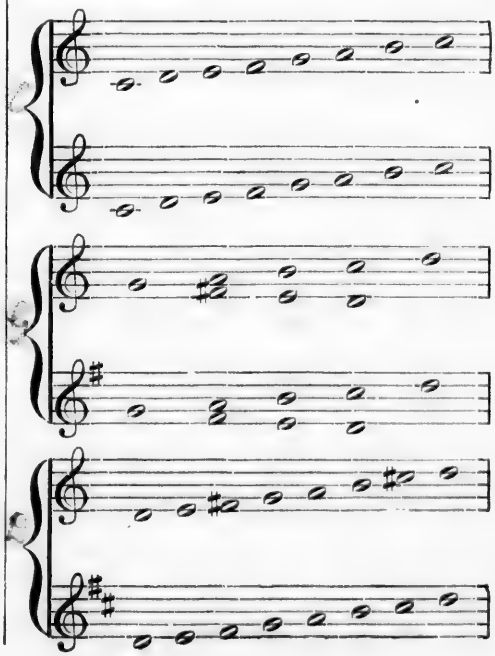
An interesting and profitable exercise also is made by the teacher, who sings different sounds of the scale, while one of the class points to the notes upon the blackboard as she sings them. A simple game may be made of this, the pupil with the pointer being *in*, until he makes a mistake, when he is *out*, and his place is taken by the one who, by raising his hand, was the first to detect the error.

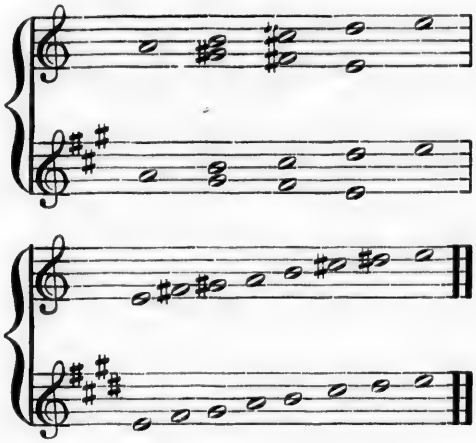
This will awaken much interest on the part of the class, and, at the same time, furnish the best possible training for both ear and eye.

The great advantage of associating the *pitch* of each sound with its *name* so closely that the two become inseparable is, that the singer is enabled to see the modulation, and know at once in what scale or key the music is written.

The singer, like the player, should practise the scales, thinking the sharps or flats as they occur in the different keys, until he sees them mentally, whether actually placed before the notes, or at the beginning, as the sign or signature of the key.

If the Graphic and Staff Modulators, found upon the Charts, are not at hand, the following illustration should be placed upon the blackboard, and *kept there for daily practice*: —





Nos. 122 to 156 are in the key of D, and may now be practised.

Before proceeding to the next exercise (157) the scale of F must be learned.

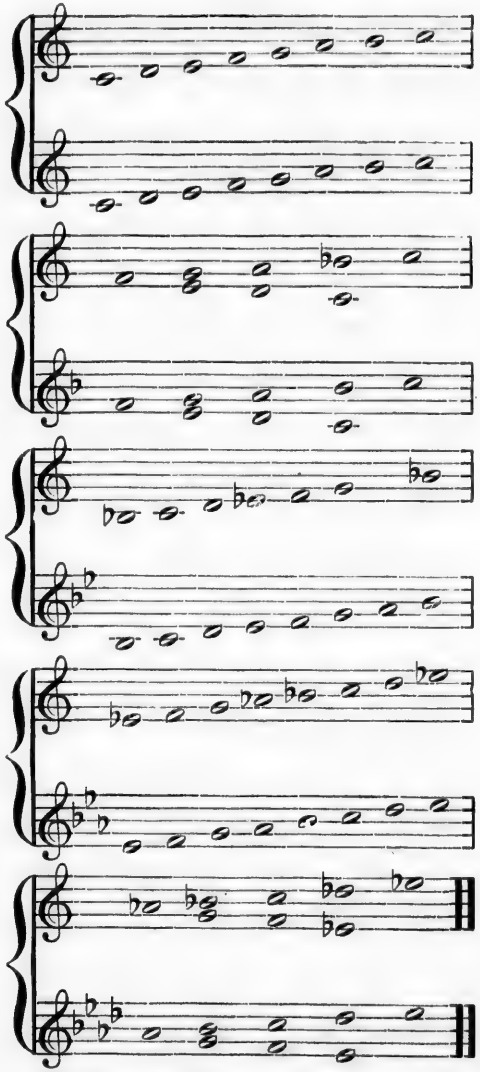
The scale represented with flats is quite as easily taught as with sharps. The pitch of all the key-notes in the four keys with sharps (G, D, A, E) may be found in the scale of C, while of those represented with flats, only one (F) is there.

It will therefore be better, at first, to approach these keys in their order. The teacher should do this by taking *four* (F) in the scale of C, establish it as *one*, and then proceed as in the illustrations given in teaching the scale with sharps.

The four scales, C, G, D, F, will serve as illustrations to indicate the course to be pursued with each of the keys used in the First Reader. The scales must be taught in the order required by the change of key in the exercises.

No new difficulty will be met with, and the teacher will find that by following the directions already given, the remaining exercises will be sung by the children as easily as those in the first part of the book.

The following formula, showing the keys with flats (F, B♭, E♭, and A♭), will show how they should be approached and practised:—



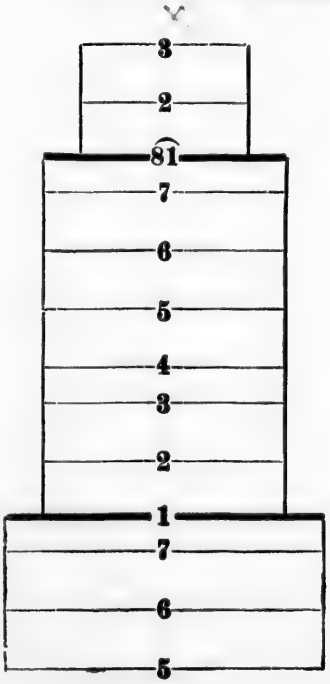
The importance of keeping these nine different positions of the scale clearly in the mind, by a *short daily practice*, suggested by the preceding formula, cannot be overestimated. In this way the pupils will easily realize that they are not practising nine distinct scales, but simply *one* scale in nine different positions.

THE

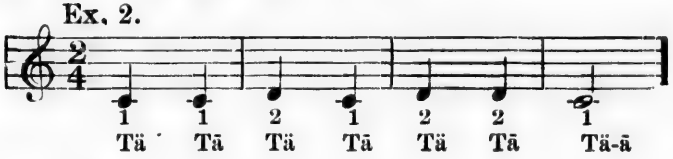
PUBLIC SCHOOL MUSIC READER.

PART I.

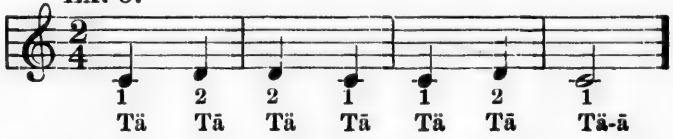
EXERCISES FOR STUDY AND PRACTICE.



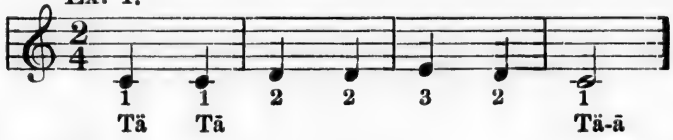
Ex. 2.



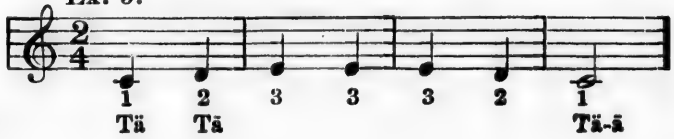
Ex. 3.



Ex. 4.



Ex. 5.



Ex. 6.

1 2 3 3 2 3 2 1
Tä Tā

Ex. 7.

1 2 3 4 3 2 1
Tä Tā Tä-ā

Ex. 8.

1 2 2 3 4 3 2 1
Tä Tā

Ex. 9.

1 2 3 3 4 3 2 1
Tä Tā

Ex. 10.

1 2 3 4 4 3 2 1
Tä Tā

Ex. 11.

1 2 3 4 5 5 4 3 2 1
Tä Tā Tä-ā

Ex. 12.

1 2 3 2 3 4 5 4 3 4 3 2 1
Tä Tā Tä-ā

Ex. 13.

1 1 2 3 4 5 4 3 4 3 2 1
Tä-ā Tā Tā

Ex. 14.

1 2 2 3 4 5 4 3 2 1
Tā Tā Tä-ā

Ex. 15.

1 2 3 2 3 4
Tā Tā Tä-ā

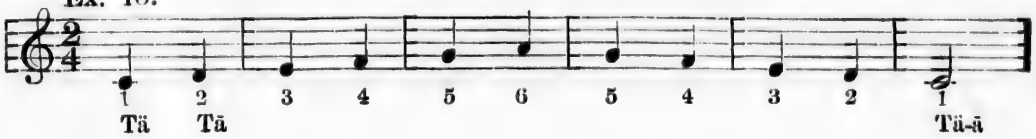
Ex. 16.

5 4 3 2 1 1 2 3 4 5 4 3 2 1
Tä-ā Tā Tā

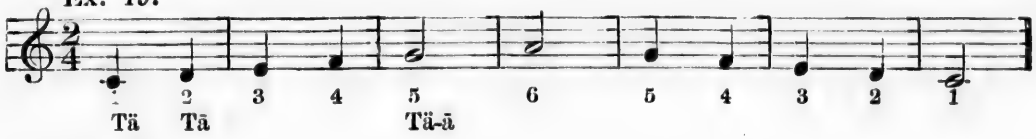
Ex. 17.

1 2 3 4 5 4 5 4 3 2 1
Tā Tā Tä-ā

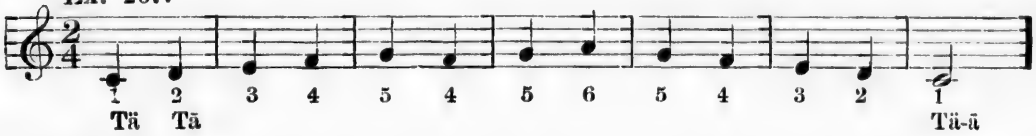
Ex. 18.



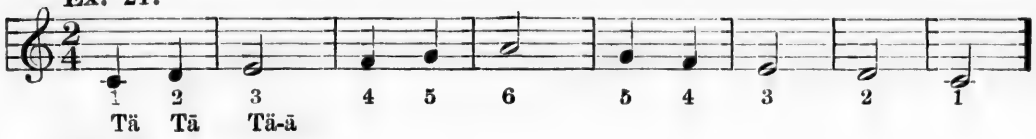
Ex. 19.



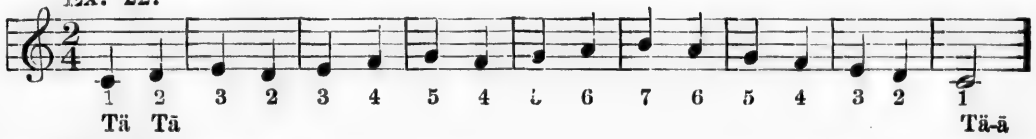
Ex. 20.



Ex. 21.



Ex. 22.



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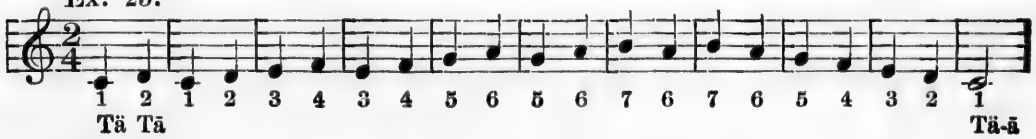

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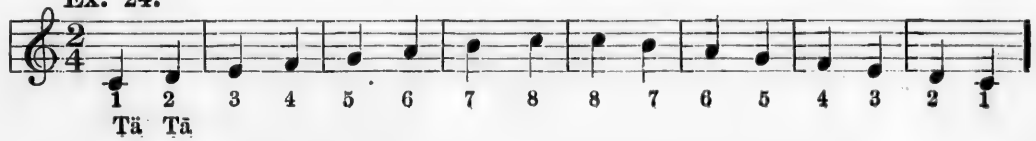

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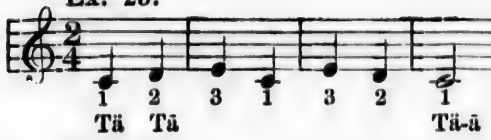

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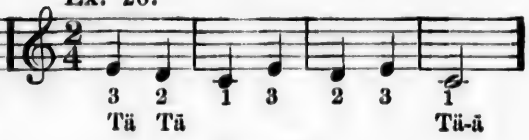

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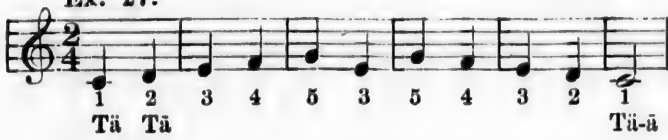

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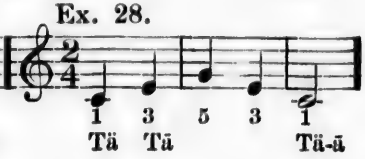

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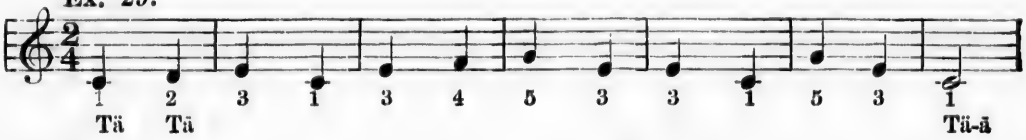

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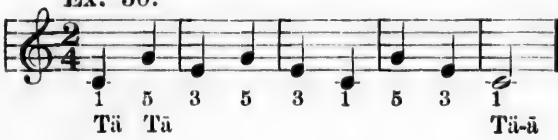

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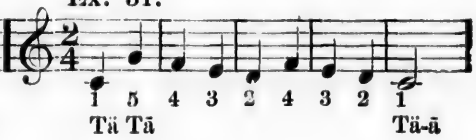

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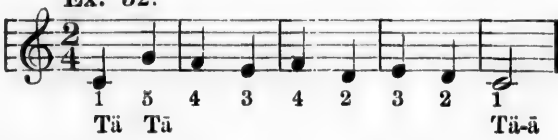

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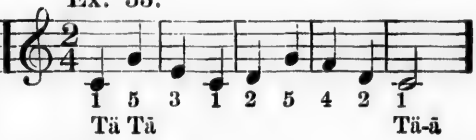

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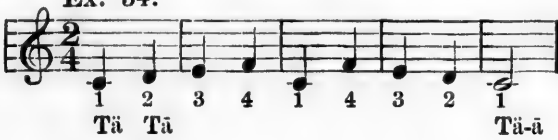

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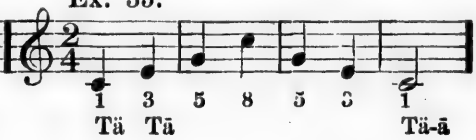

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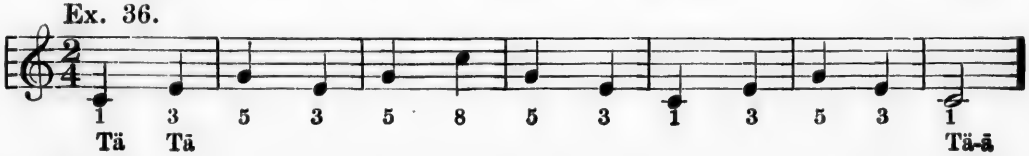

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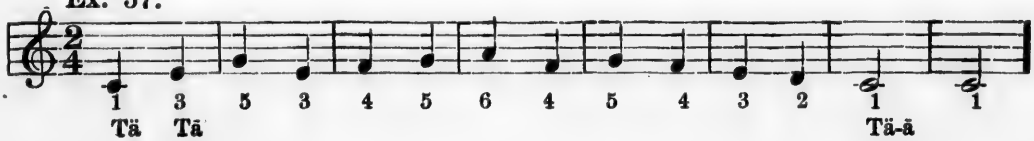

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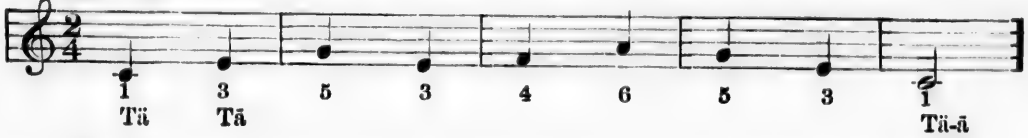

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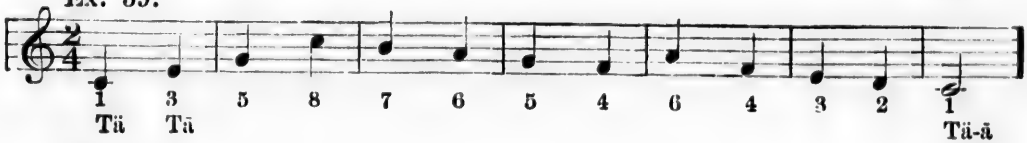

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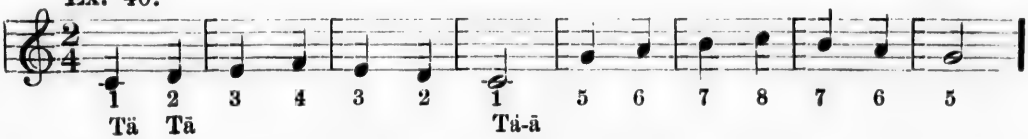

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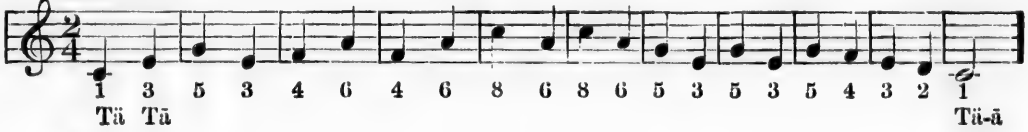

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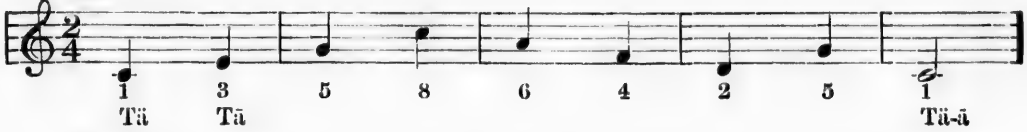

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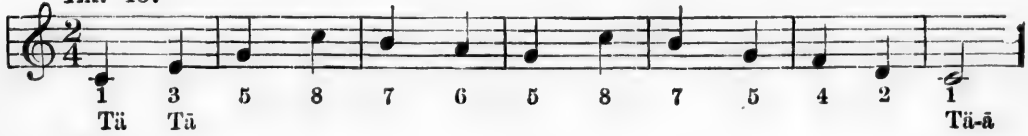

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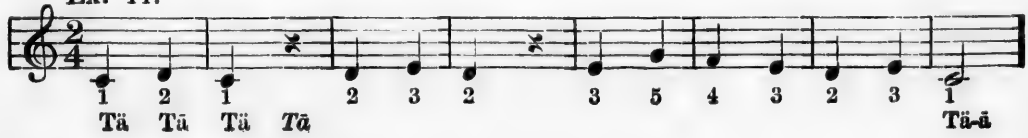

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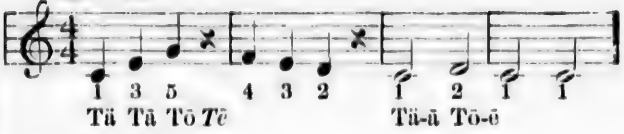

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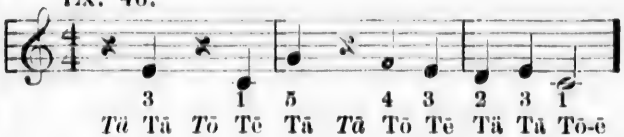

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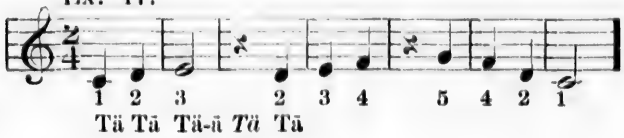

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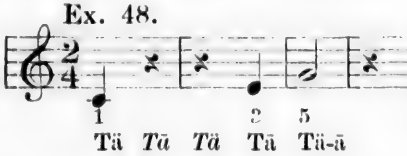

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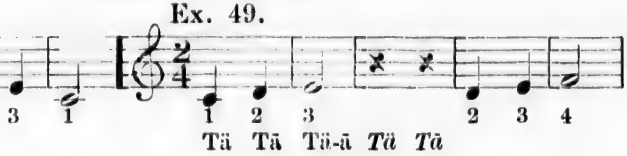

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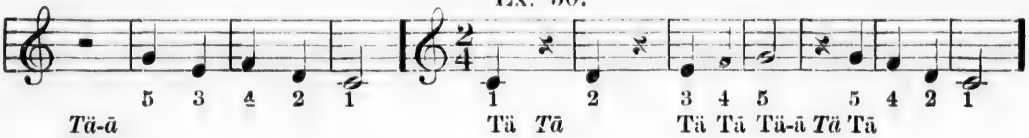

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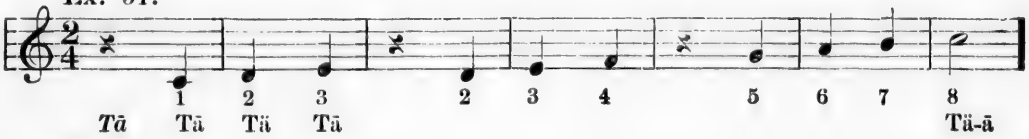

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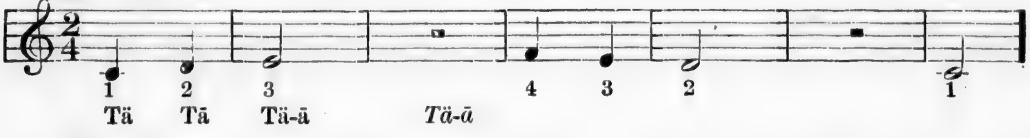

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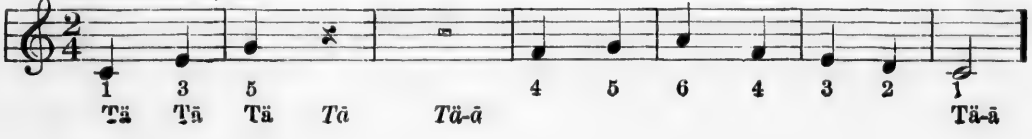

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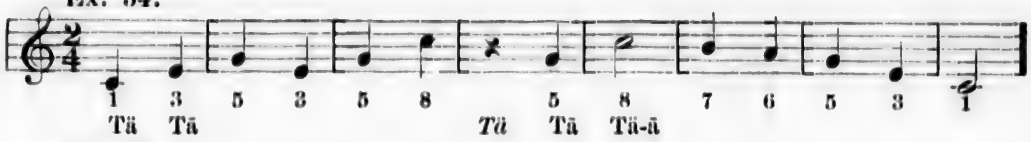

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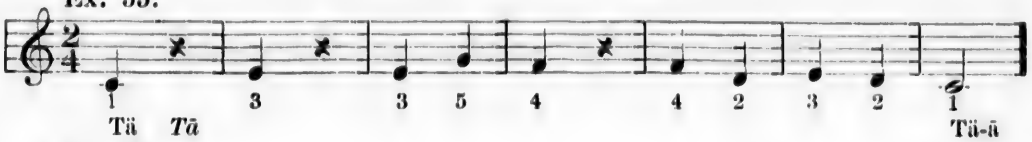

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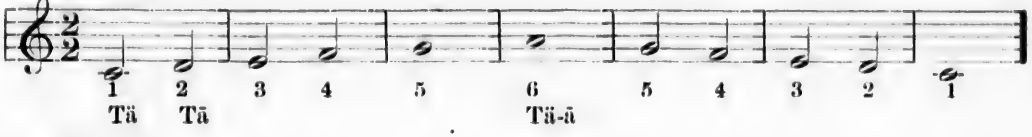

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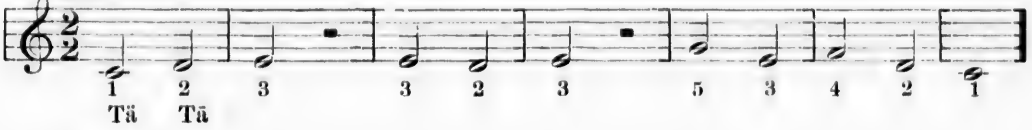

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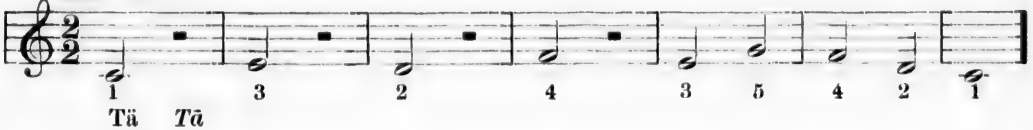

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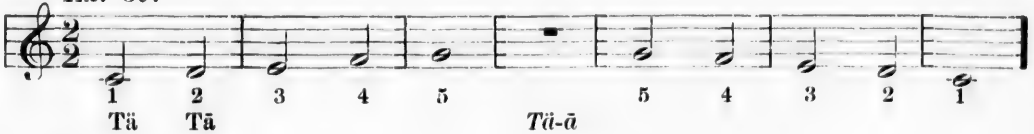

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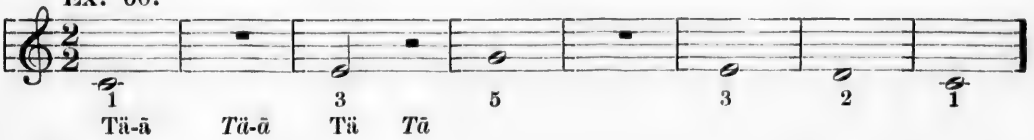

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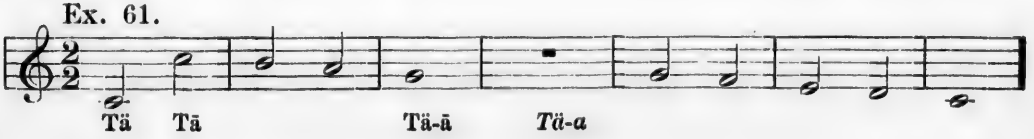

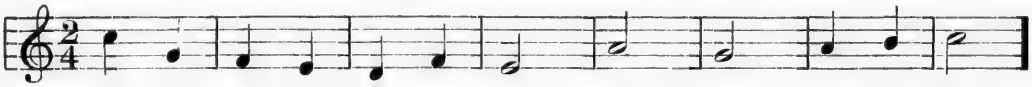

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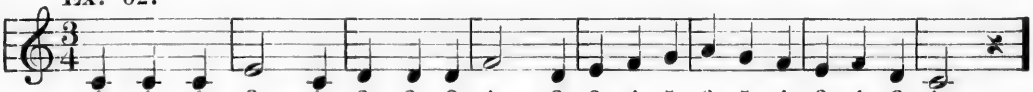
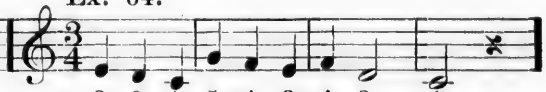


Ex. 63.

Ex. 64.



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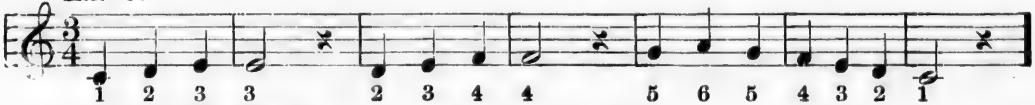

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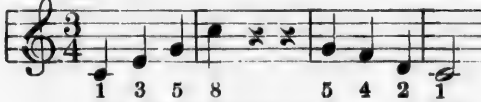

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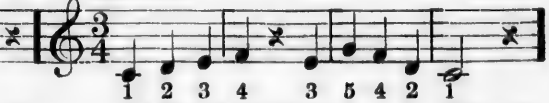
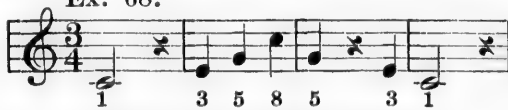


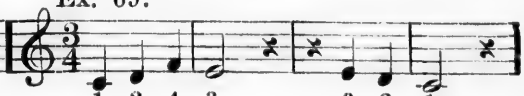
5 3 4 5 6 5 5 6 8 7 8
An un - truth once ut - tered For - ev - er is told.

Ex. 68.



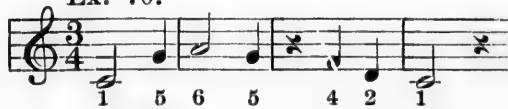
1 3 5 8 5 3 1
Tä-ā *Tē* Tä Tā Tē Tä *Tā* Tē

Ex. 69.



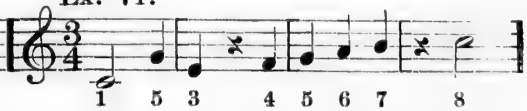
1 2 4 3 3 2 1
Tä Tā Tē Tä-ā *Tē* *Tā* Tā Tē

Ex. 70.



1 5 6 5 4 2 1
Tä-ā Tē *Tā* Tā Tē Tä-ā *Tē*

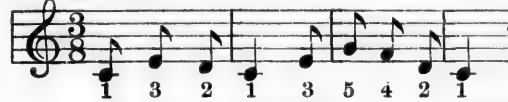
Ex. 71.



1 5 3 4 5 6 7 8
Tä-ā Tē Tä *Tā* Tē Tä Tā Tē *Tā* Tā-ē

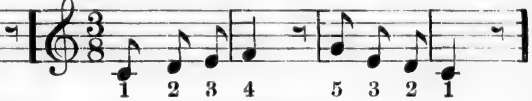
5 6 5 4 3 3 4 5 6 7 8 8 7 8
Rain, rain, go a - way, Come a - gain an - oth - er day.

Ex. 72.

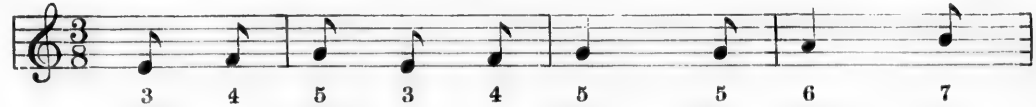


1 3 2 1 3 5 4 2 1
Tä Tā Tē Tä-ā Tē Tä-ā *Tē*

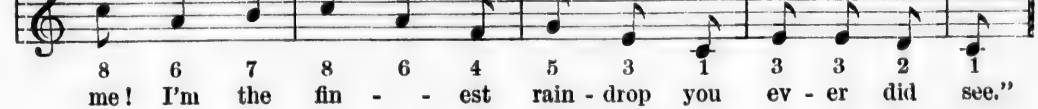
Ex. 73.



1 2 3 4 5 3 2 1
Tä Tā Tē Tä-ā *Tē*

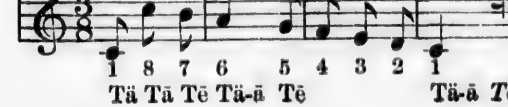


3 4 5 3 4 5 5 6 7
Said a drop to a drop, "Just look at



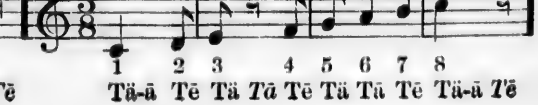
8 6 7 8 6 4 5 3 1 3 3 2 1
me! I'm the fin - - est rain - drop you ev - er did see."

Ex. 74.



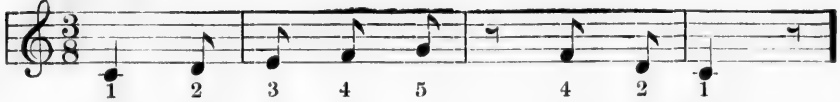
1 8 7 6 5 4 3 2 1
Tä Tā Tē Tä-ā Tē Tä-ā *Tē*

Ex. 75.

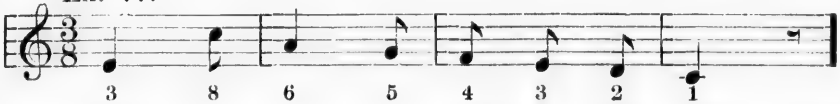


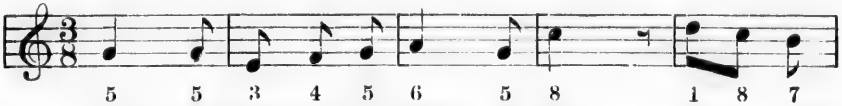
1 2 3 4 5 6 7 8
Tä-ā Tē Tä *Tā* Tē Tä Tā Tē Tä-ā *Tē*

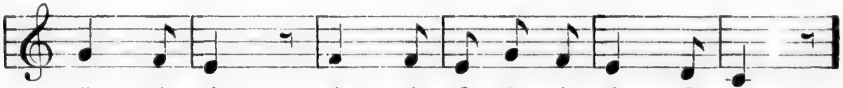
Ex. 76.



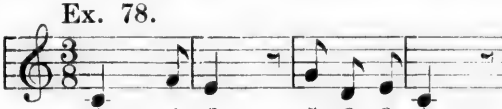
Ex. 77.



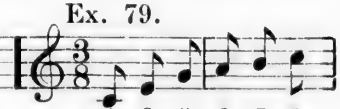




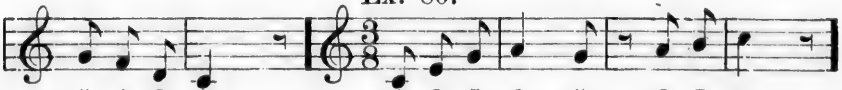
Ex. 78.



Ex. 79.

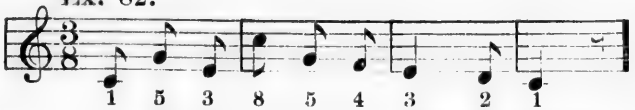


Ex. 80.

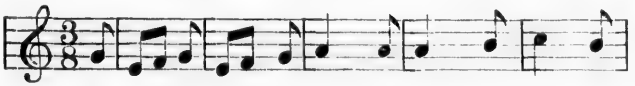


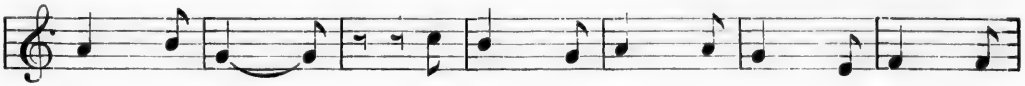
Ex. 81.

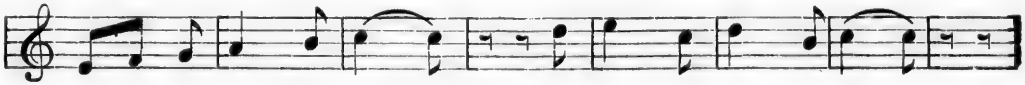
Ex. 82.



Ex. 83.







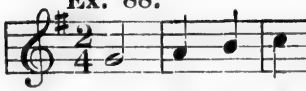
Ex. 84.

Ex. 85.

Ex. 86.

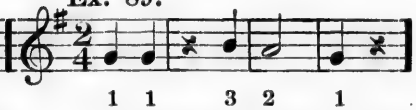
Ex. 87.

Ex. 88.

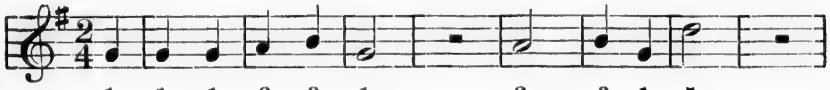


1 2 3 4 2 1
Tä-ā Tä Tā Tä *Tā*

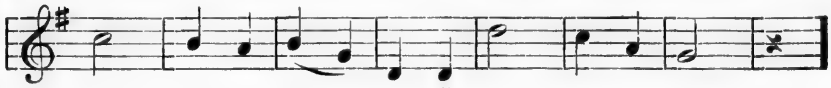
Ex. 89.



1 1 3 2 1
Tä Tā *Tā* Tā Tä-ā Tä *Tā*

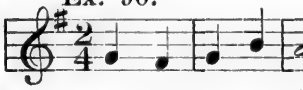


1 1 1 2 3 1 2 3 1 5
I am a hon-ey bee, Buzz - ing a - way



4 3 2 3 1 5 5 5 4 2 1
O - ver the blos - soms The long sum-mer day.

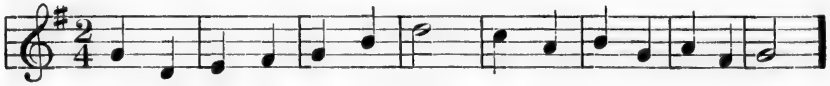
Ex. 90.



1 7 1 3 2 1
Tä Tā Tä-ā Tä *Tā*

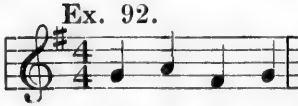
Ex. 91.

1 7 6 5 6 7 1
Tä Tā Tä-ā



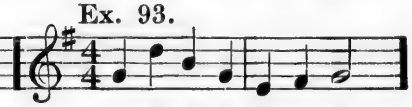
1 5 6 7 1 3 5 4 2 3 1 2 7 1
Lis-ten to the A - pril rain; Broth-er Robin's come a-gain.

Ex. 92.



1 2 7 1 6 7 1
Tä Tā Tō Tē Tä Tā Tō-ē

Ex. 93.

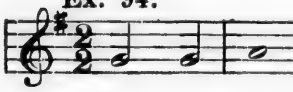


1 5 3 1 6 7 1
Tä Tā Tō Tē Tä Tā Tō-ē

3 2 3 1 7 1 3 5 3 2 3 2 1 7 2 3
In morning's light let youth be bright, Take in the sunshine tender; Then

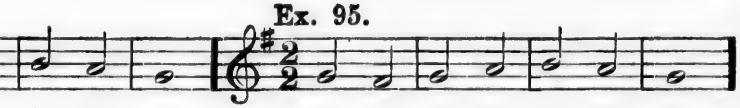
2 3 1 7 1 3 5 5 6 4 3 2 2 1
at the close shall life's de-cline Be full of sunshine splen-dor.

Ex. 94.



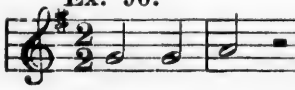
1 1 2 3 2 1
Tä Tā Tä-ā

Ex. 95.



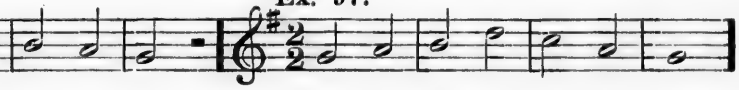
1 7 1 2 3 2 1
Tä Tā Tä-ā

Ex. 96.



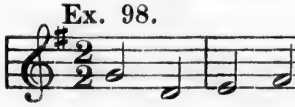
1 1 2 3 2 1
Tä Tā Tä *Tā*

Ex. 97.



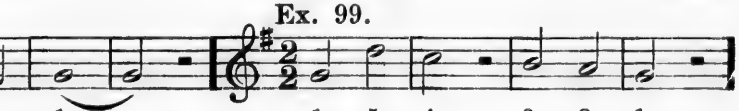
1 2 3 5 4 2 1
Tä Tā Tä-ā

Ex. 98.



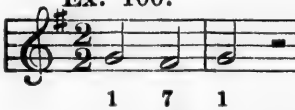
1 5 6 7 1
Tä Tā Tä-ā-ä *Tā*

Ex. 99.



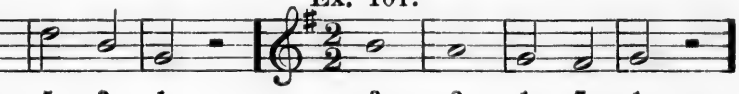
1 5 4 3 2 1
Tä Tā Tä *Tā*

Ex. 100.

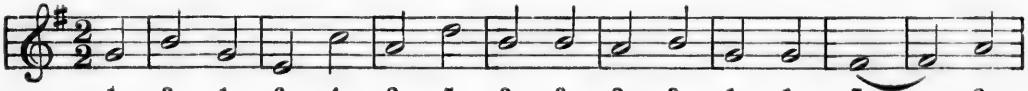


1 7 1 5 3 1
Tä Tā Tä *Tā*

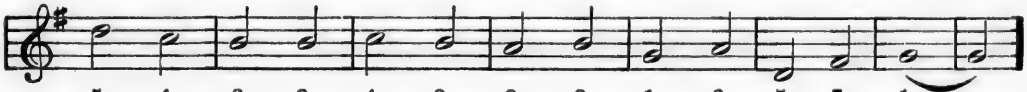
Ex. 101.



3 2 1 7 1
Tä-ā Tä Tā Tä *Tā*

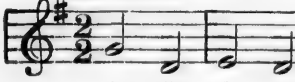


1 3 1 6 4 2 5 3 3 2 3 1 1 7 2
If wisdom's ways you'd wise-ly seek, Five things ob-serve with care; *Of*



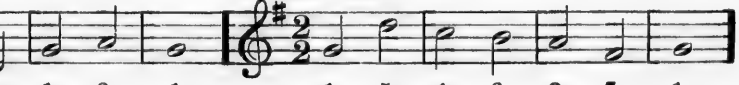
5 4 3 3 4 3 2 3 1 2 5 7 1
whom you speak, *to* whom you speak, And *how*, and *when*, and *where.*

Ex. 102.



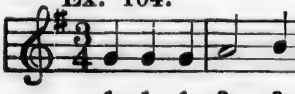
1 5 6 5 1 2 1
Tä Tā Tä-ā

Ex. 103.



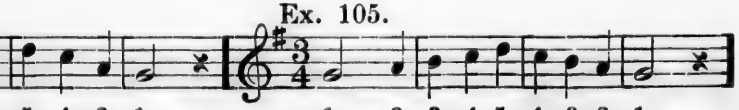
1 5 4 3 2 7 1
Tä Tā Tä-ā

Ex. 104.



1 1 1 2 3 5 4 2 1
Tä Tā Tē Tä-ā Tē Tä-ā *Tē*

Ex. 105.

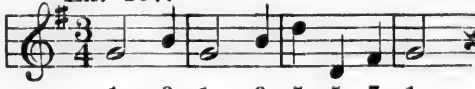


1 2 3 4 5 4 3 2 1
Tä-ā Tē Tä-ā *Tē*

Ex. 106.

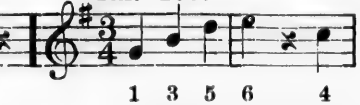
1 2 1 5 3 1 2 1 7 1
Tä Tā Tē Tä-ā *Tē*

Ex. 107.



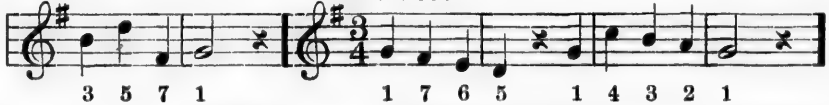
1 3 1 3 5 5 7 1
Tä-ā Tē Tä Tā Tē Tä-ā *Tē*

Ex. 108.



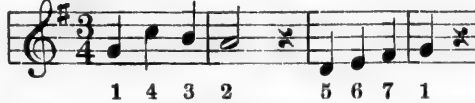
1 3 5 6 4
Tä Tā Tē Tä *Tā* Tē

Ex. 109.



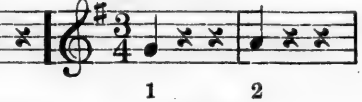
3 5 7 1 1 7 6 5 1 4 3 2 1
Tä-ā *Tē* Tä Tā Tē Tä *Tā* Tē Tä-ā *Tē*

Ex. 110.



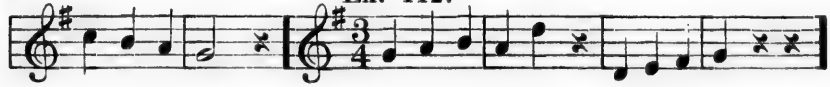
1 4 3 2 5 6 7 1
Tä Tā Tē Tä ā *Tē* Tä *Tā Tē*

Ex. 111.



1 2
Tä *Tā Tē*

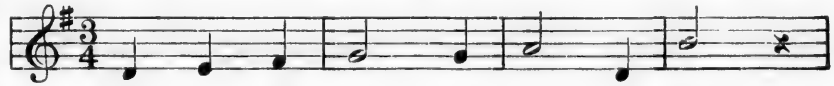
Ex. 112.



4 3 2 1 1 2 3 2 5 5 6 7 1
Tä Tā Tē Tä-ā *Tē* Tä Tā Tē Tä Tā *Tē* Tä *Tā Tē*

Ex. 113.

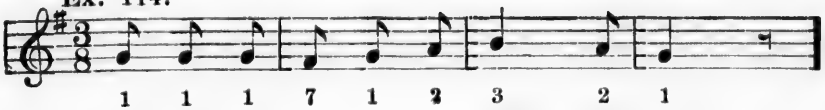
5 4 3 2 2 4 3 2 1
Tä Tā Tē Tä *Tā* Tē Tä-ā *Tē*



5 6 7 1 1 2 5 3
Why does not wa - - ter flow up - hill?

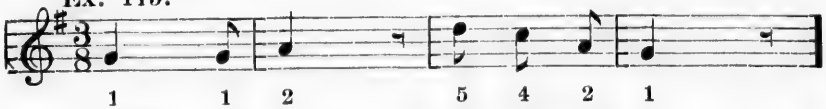
2 3 4 1 2 3 7 1 2 6 7 1
Be - cause to flow downward is ea - si - er still.

Ex. 114.



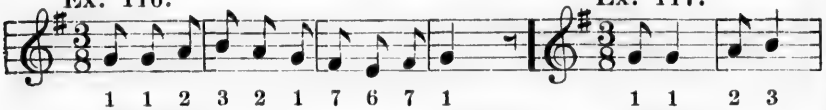
1 1 1 7 1 2 3 2 1
Tä Tā Tē Tä-ā Tē Tä-ā *Tē*

Ex. 115.



1 1 2 5 4 2 1
Tä-ā Tē Tä-ā *Tē* Tä Tā Tē

Ex. 116.

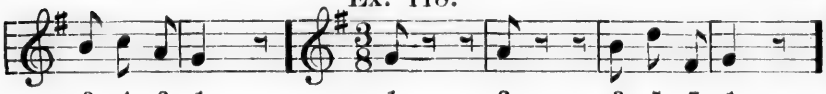


1 1 2 3 2 1 7 6 7 1
Tä Tā Tē Tä-ā *Tē*

Ex. 117.

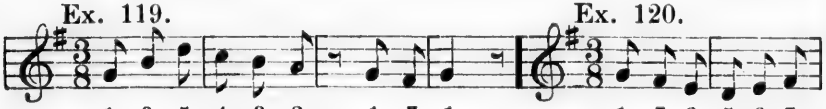
1 1 2 3
Tä Tā-ē

Ex. 118.



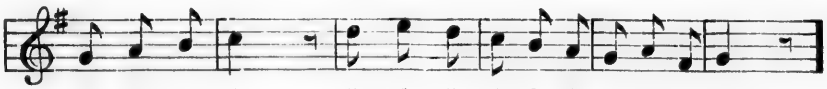
3 4 2 1 1 2 3 5 7 1
Tä Tā Tē Tä-ā *Tē* Tä *Tā Tē* Tä Tā Tē Tä-ā *Tē*

Ex. 119.

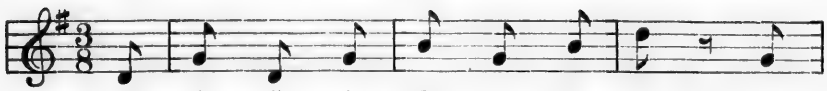


1 3 5 4 3 2 1 7 1
Tä Tā Tē *Tä* Tā Tē Tä-ā *Tē*

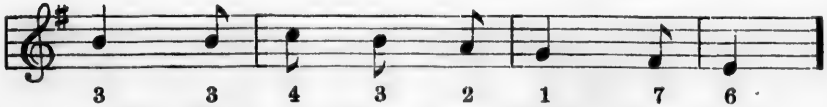
Ex. 120.



1 7 6 5 6 7
Tä Tā Tē



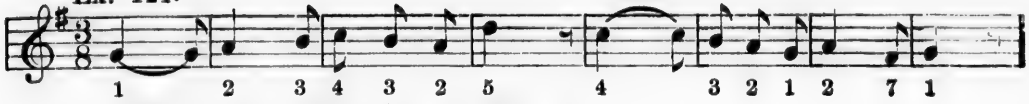
1 2 3 4 5 6 5 4 3 2 1 2 7 1
Tä-ā *Tē*



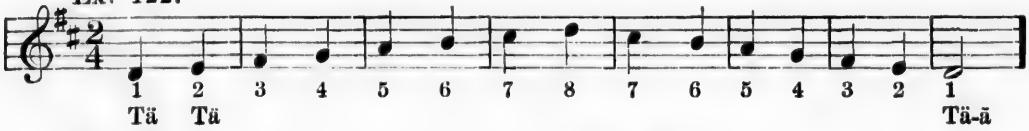
5 1 5 1 3 1 3 5 1
Old Win - ter is com - ing a - gain, a-

3 3 4 3 2 1 7 6
lack! How i - - cy and cold is he!

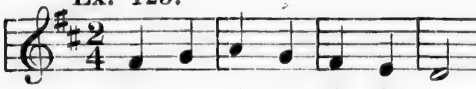
Ex. 121.



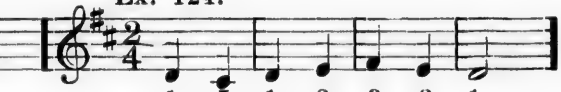
Ex. 122.



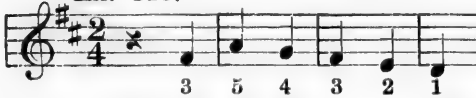
Ex. 123.



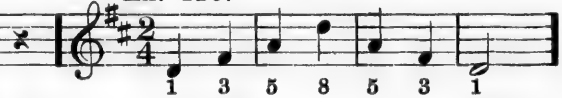
Ex. 124.



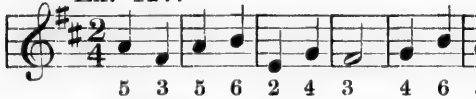
Ex. 125.



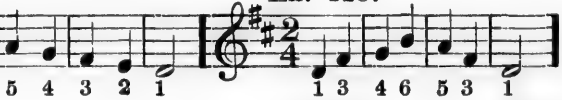
Ex. 126.

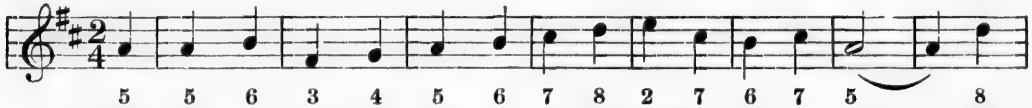


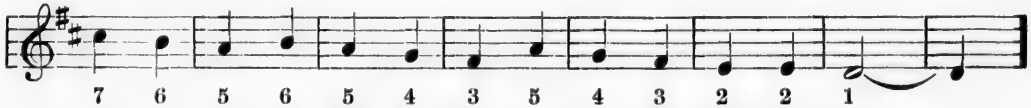
Ex. 127.



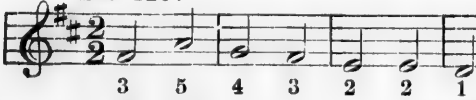
Ex. 128.



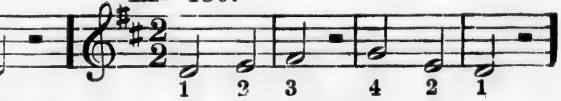




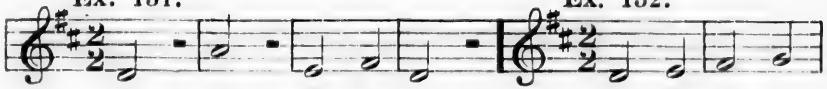
Ex. 129.



Ex. 130.

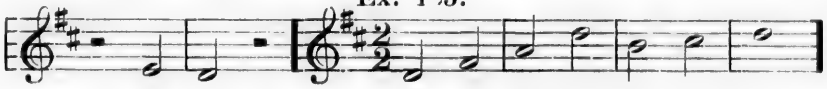


Ex. 131.

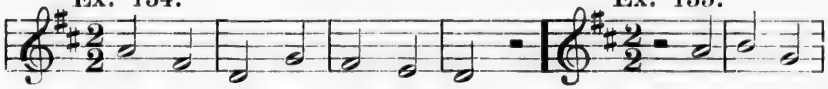


Ex. 132.

Ex. 133.

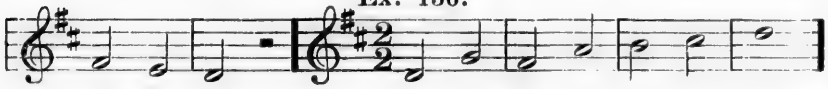


Ex. 134.

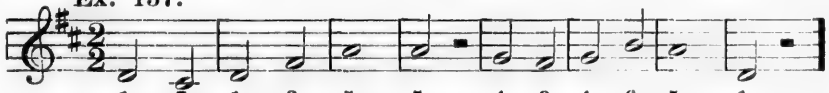


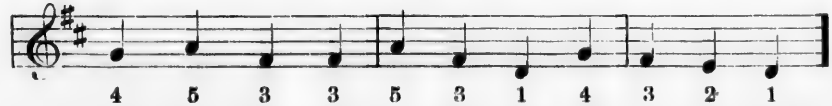
Ex. 135.

Ex. 136.

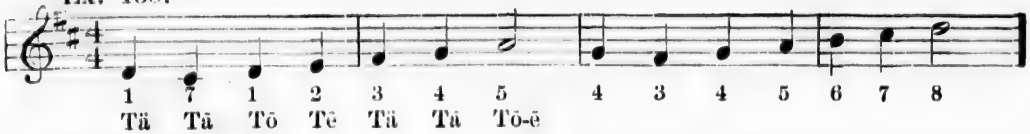


Ex. 137.

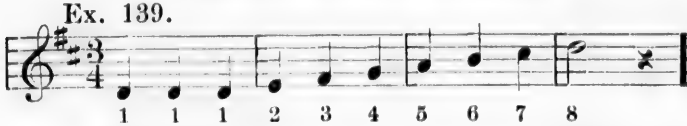




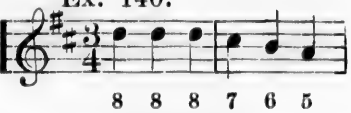
Ex. 138.

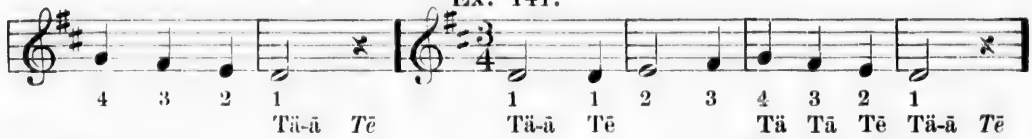


Ex. 139.



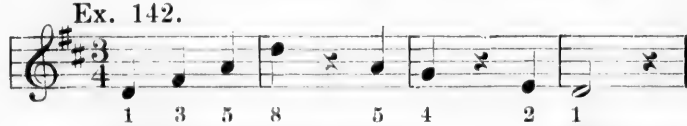
Ex. 140.



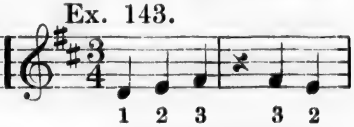


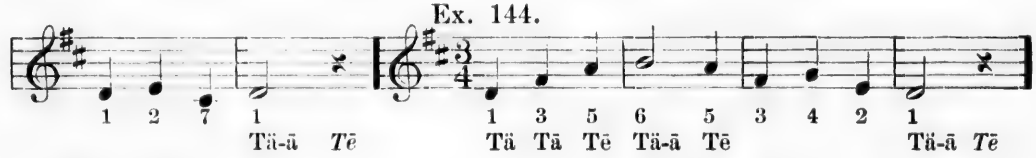
Ex. 141.

Ex. 142.



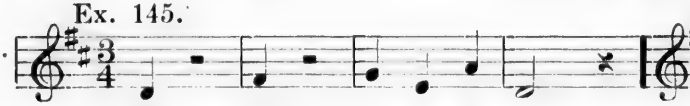
Ex. 143.



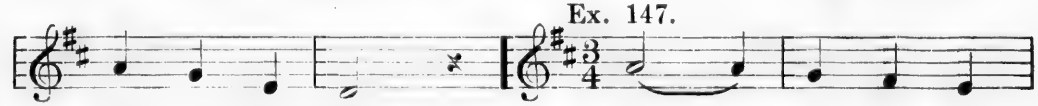


Ex. 144.

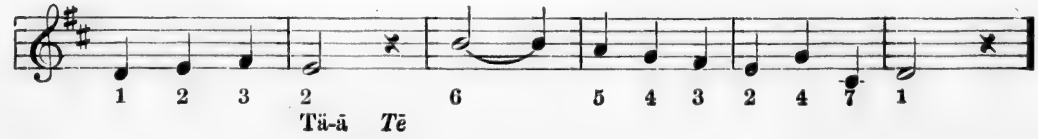
Ex. 145.



Ex. 146.



Ex. 147.



5 6 6 5 5 4 4 3 5 6 5 6 7 8
You lit - tle twinkling stars that shine A - bove my head so high,

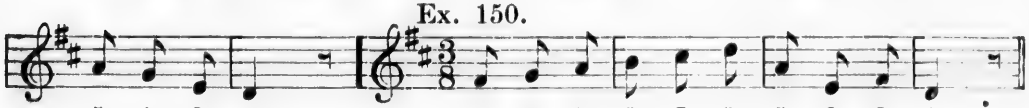
5 6 6 5 5 4 4 3 5 6 4 2 5 1
If I had but a pair of wings, I'd join you in the sky.

Ex. 148.

1 1 1 2 3 4 3 2 1
Tä Tä Tē Tä-ā Tē Tä-ā *Tē*

Ex. 149.

1 3 5 8 5 3
Tä Tä Tē

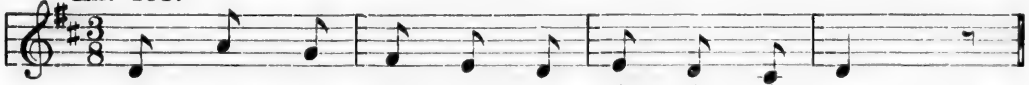


5 4 2 1
Tä-ā *Tē*

Ex. 150.

3 4 5 6 7 8 5 2 3 1
Tä Tä Tē Tä-ā *Tē*

Ex. 151.

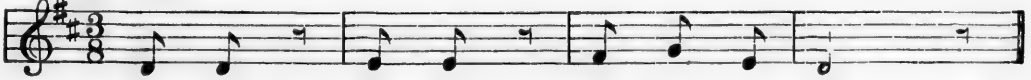


1 5 4 3 2 1 2 1 7 1
Tä Tä Tē Tä-ā *Tē*

1 1 7 1 2 2 3 4
The mer - - ri - - est month in all the

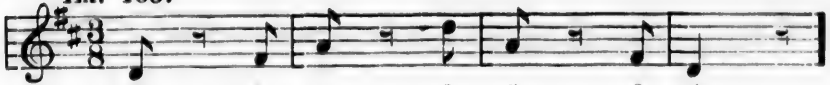
5 6 7 8 5 3 5 4 2 1
year, Is the mer - - ry month of May.

Ex. 152.



1 1 2 2 3 4 2 1
Tä Tä *Tē* Tä Tä Tē Tä-ā *Tē*

Ex. 153.

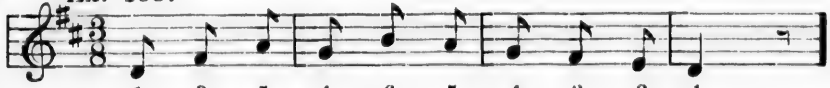


1 3 5 8 5 3 1
Tä *Tā* Tē Tä-ā *Tē*

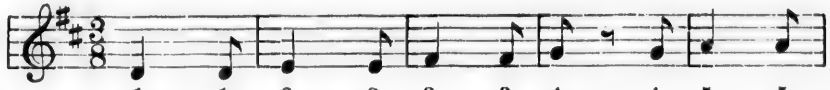
Ex. 154.

1 1 2 2 3 5 3 1
Tä Tā-ē Tä Tā Tē Tä-ā *Tē*

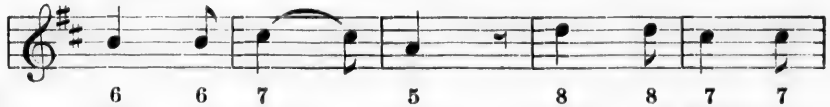
Ex. 155.



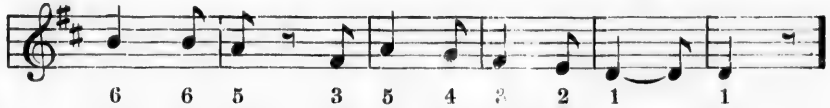
1 3 5 4 6 5 4 3 2 1
Tä Tā Tē Tä-ā *Tē*



1 1 2 2 3 3 4 4 5 5
Jack and Jill went up the hill, To fetch a



6 6 7 5 8 8 7 7
pail of wa - - ter; Jack fell down, and



6 6 5 3 5 4 3 2 1 1
broke his crown, And Jill came tum-bling af - - ter.

Ex. 156.

5 6 7 8 5 3 5 3
Tä Tā Tē Tä - ā - ē Tä-ā *Tē*

6 7 6 5 3 1 2 1

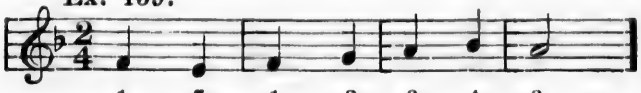
Ex. 157.

1 2 3 2 1 7 1
Tä Tā Tä-ā

Ex. 158.

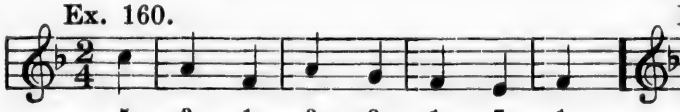
1 2 3 4 3 2 1
Tä Tā Tä-ā

Ex. 159.



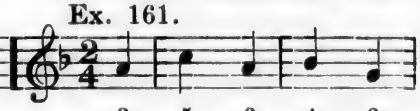
1 7 1 2 3 4 3
Tä Tā Tä-ā

Ex. 160.



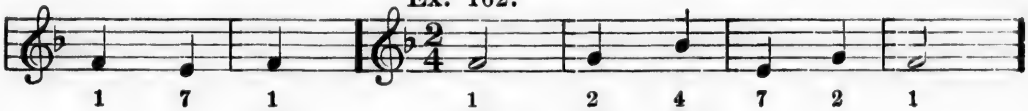
5 3 1 3 2 1 7 1
Tā Tä Tā Tä

Ex. 161.

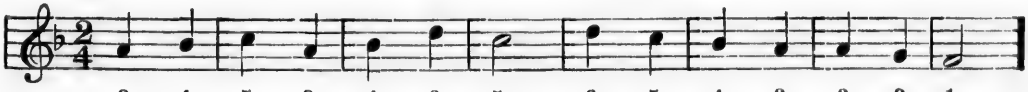


3 5 3 4 2
Tā Tä Tā

Ex. 162.

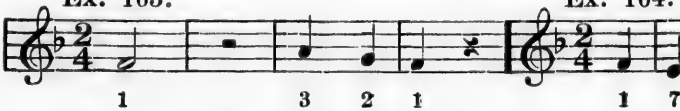


1 7 1 1 2 4 7 2 1
Tä Tä-ā Tä Tā



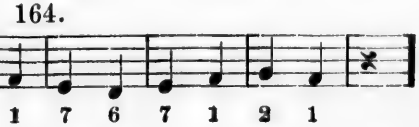
3 4 5 3 4 6 5 6 5 4 3 3 2 1
Why should you be dull and sad? Noth - ing can be half so bad.

Ex. 163.



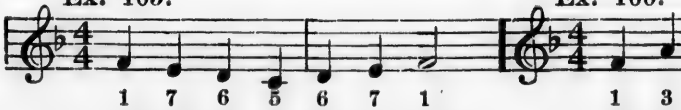
1 3 2 1
Tä-ā *Tä-ā* Tä Tā Tä *Tā*

Ex. 164.



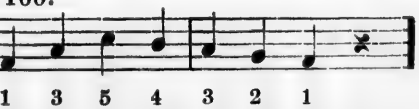
1 7 6 7 1 2 1
Tā Tä Tā *Tä*

Ex. 165.

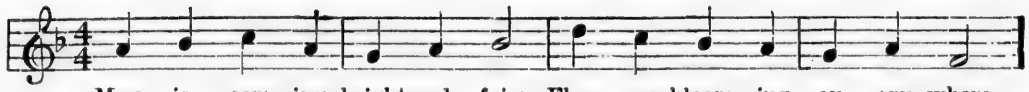


1 7 6 5 6 7 1
Ṭä Tā Tō Tē Tä Ṭā Tō-ē

Ex. 166.

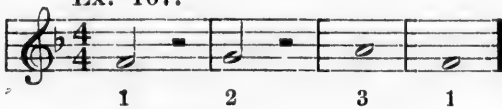


1 3 5 4 3 2 1
Ṭä Ṭā Tō Tē Tä Ṭā Tō *Tē*



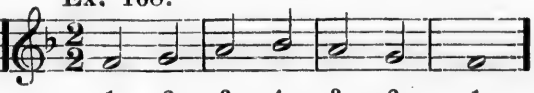
May is com - ing, bright and fair; Flow - ers bloom - ing ev - ery - where.

Ex. 167.



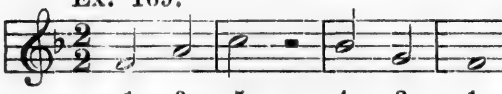
1 2 3 1
Tā *Tā*

Ex. 168.



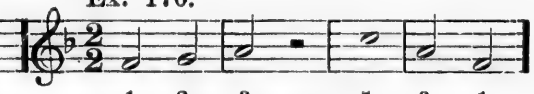
1 2 3 4 3 2 1
Tā Tā Tā-ā

Ex. 169.



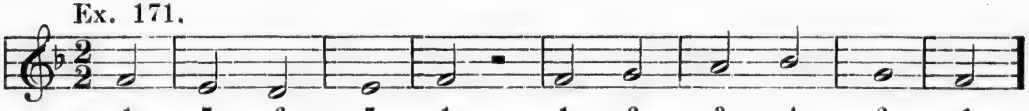
1 3 5 4 2 1
Tā Tā Tā *Tā* Tā-ā

Ex. 170.



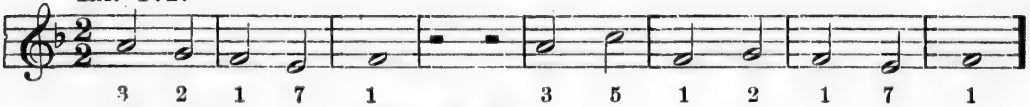
1 2 3 5 3 1
Tā Tā Tā *Tā* Tā-ā

Ex. 171.

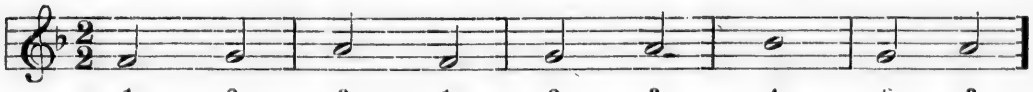


1 7 6 7 1 1 2 3 4 2 1
Tā Tā Tā Tā-ā Tā *Tā* Tā

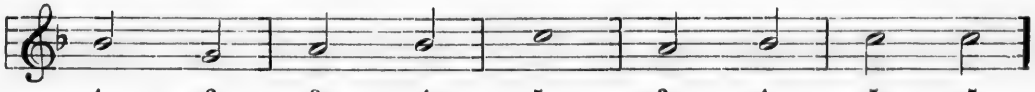
Ex. 172.



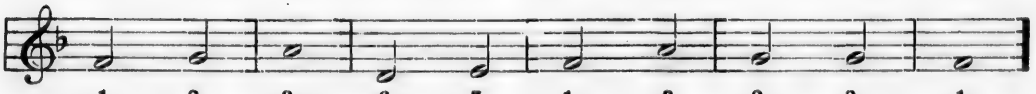
3 2 1 7 1 3 5 1 2 1 7 1
Tā Tā Tā-ā *Tā* *Tā*



1 2 3 1 2 3 4 2 3
Chil - dren of the heaven - ly King, As ye



4 2 3 4 5 3 4 5 5
jour - ney, sweet - ly sing; Sing your Sav - iour's



1 2 3 6 7 1 3 2 2 1
wor - thy praise, Glo - rious in His works and ways.

Ex. 173.

1 2 3 4 3 2 1
Tä Tā Tē Tä-ā *Tē* Tä-ā Tē

Ex. 174.

1 7 6 5 6 7
Tä Tā Tē

Ex. 175.

1 5 7 1
Tä-ā *Tē*

1 2 3 4 3 2 1
Tä Tā-ē Tä-ā *Tē*

Ex. 176.

1 3 4 3 2 3 2 1
Tä Tā-ē Tä-ā Tē Tä Tā Tē Tä-ā *Tē*

Ex. 177.

1 2 3 5
Tä-ā Tē

Ex. 178.

4 2 7 1
Tä Tā Tē Tä-ā *Tē*

1 3 5 3 1 2 7 1
Tä *Tā* Tē Tä Tā Tē *Tā* Tā Tē Tä-ā *Tē*

Ex. 179.

1 7 1 2 3 4 2 3 1
Tā Tē Tä Tā Tē Tä

Ex. 180.

5 4 3 6 5
Tä Tā Tē Tä-ā Tē

Ex. 181.

3 2 1
Tä Tā Tē Tä-ā *Tē*

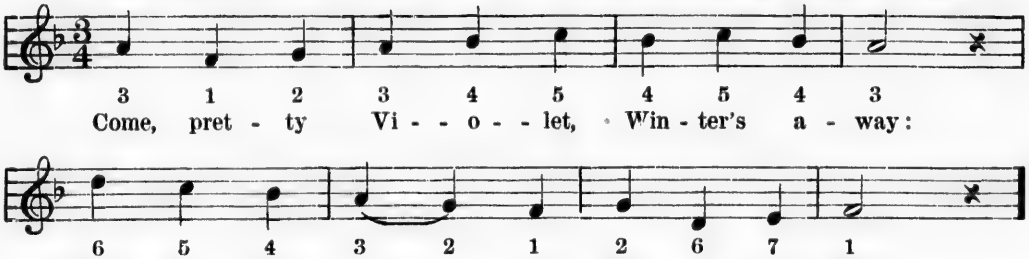
1 3 5 5 3 1 2 1
Tä Tā Tē Tä-ā-ē Tä-ā *Tē*

Ex. 182.

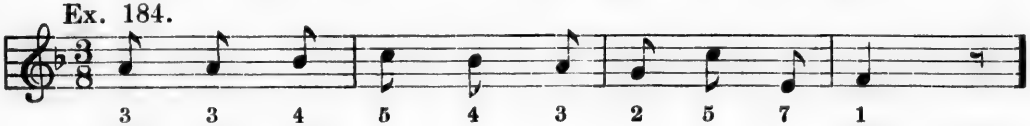
1 1 2 3 4 5 5 6 7 1
Tē Tä-ā Tē Tä Tā Tē Tä-ā

Ex. 183.

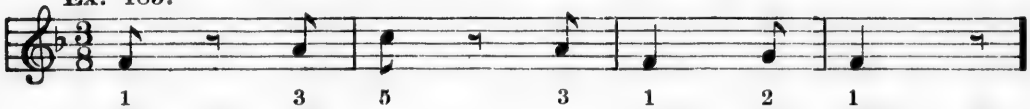
1 3 5 5 4 2 3 4 2 1
Tä Tā Tē Tä-ā *Tē*



Ex. 184.

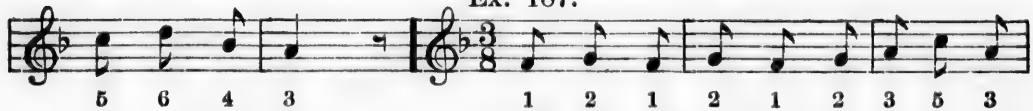


Ex. 185.

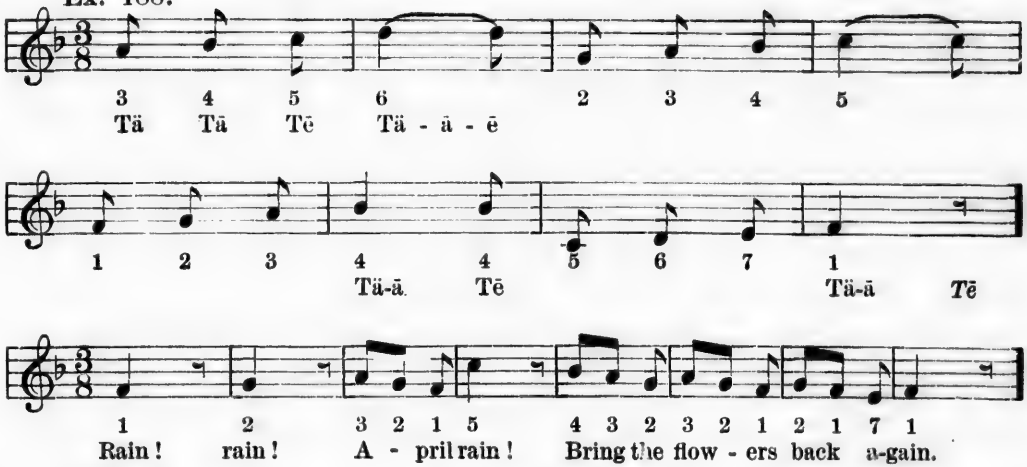


Ex. 186.

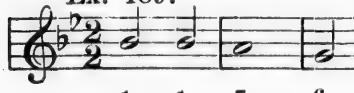
Ex. 187.



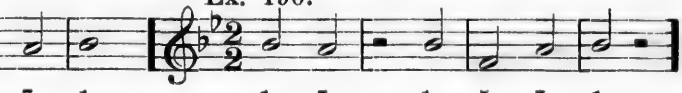
Ex. 188.



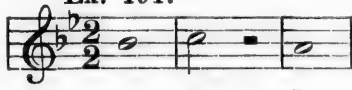
Ex. 189.



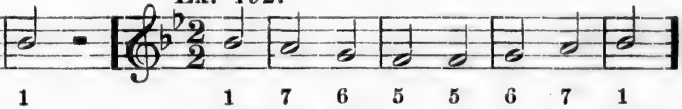
Ex. 190.



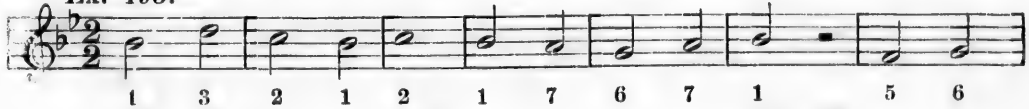
Ex. 191.



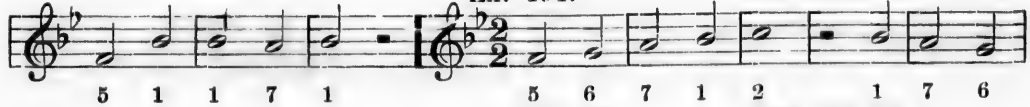
Ex. 192.

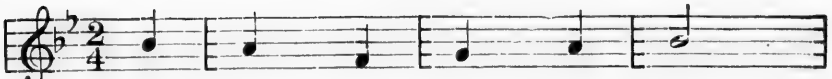


Ex. 193.



Ex. 194.





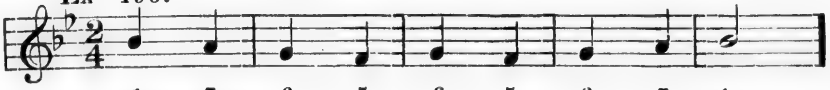
1 7 5 6 7 1
A - mong the trees at morn -

1 3 2 1 1 7 1
ing, there sang a lit - tle bird.

Ex. 195.

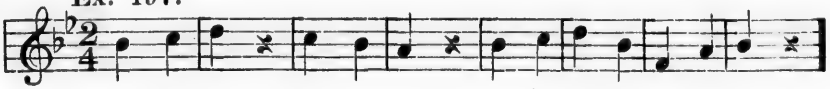
1 2 3 2 1 7 1
Tä Tā Tä-ā

Ex 196.



1 7 6 5 6 5 6 7 1
Tä Tā Tä-ā

Ex. 197.

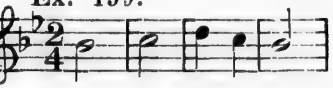


1 2 3 2 1 7 1 2 3 1 5 7 1
Tä Tā Tä *Tā*

Ex. 198.

5 6 5 1 7 1
Tä Tā Tä *Tā*

Ex. 199.



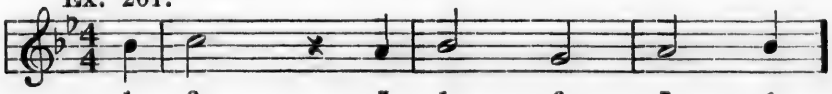
1 2 3 2 1
Tä-ā Tä Tā

2 6 7 1
Tä Tā

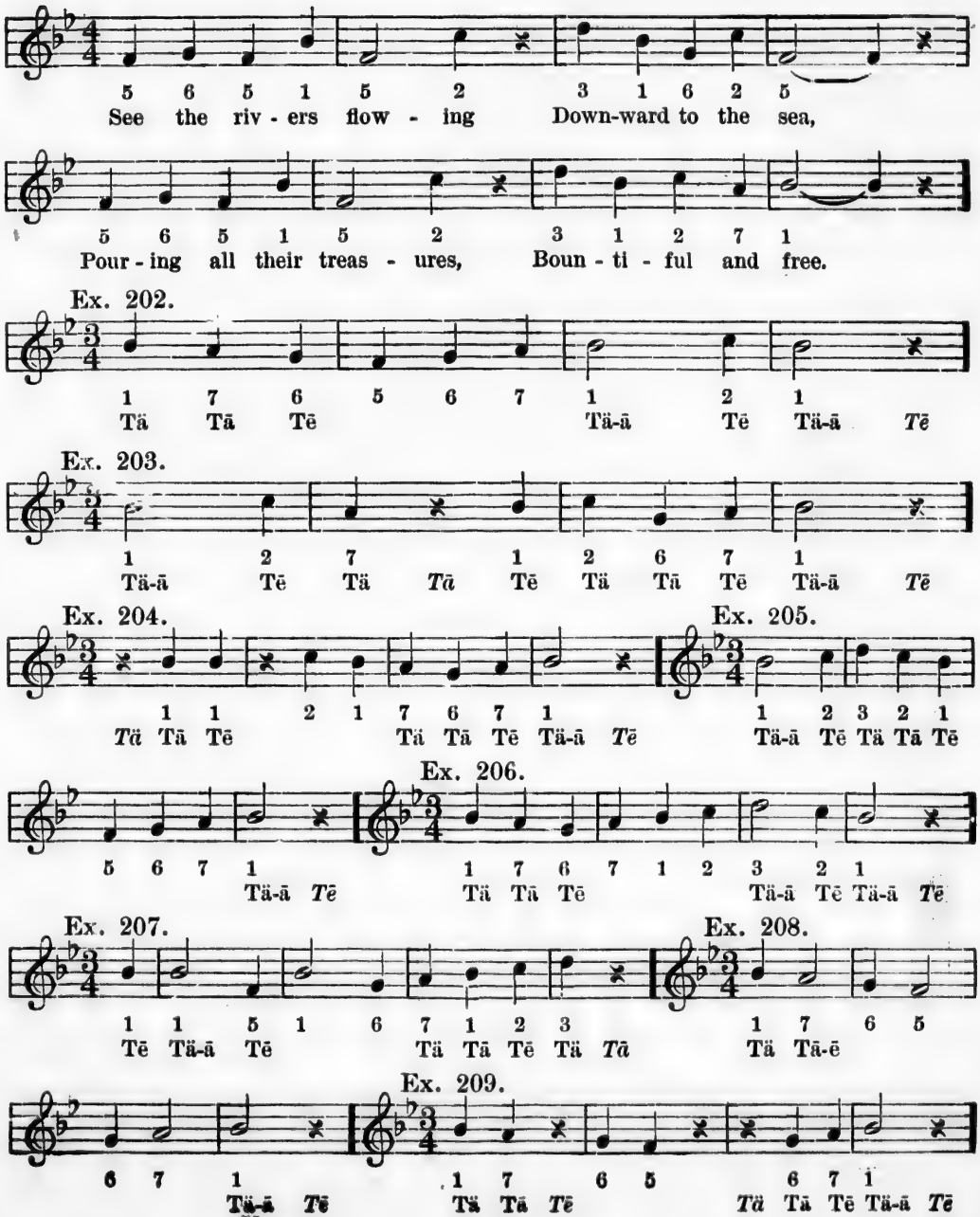
Ex. 200.

1 2 3 2 7 1
Tä-ā Tō Tē Tä Tā Tō *Tē*

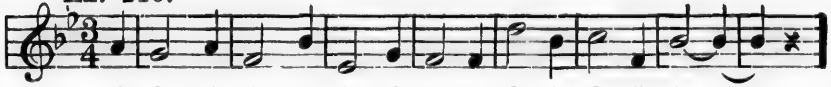
Ex. 201.



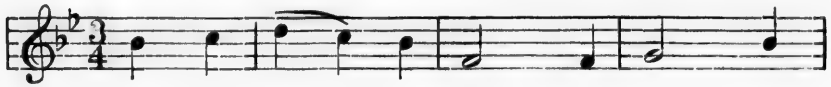
1 2 7 1 6 7 1
Tē Tä-ā *Tō* Tē Tä-ā Tō-ē Tä-ā Tō


5 6 5 1 5 2 3 1 6 2 5
See the riv - ers flow - ing Down-ward to the sea,
5 6 5 1 5 2 3 1 2 7 1
Pour - ing all their treas - ures, Boun - ti - ful and free.
Ex. 202.
1 7 6 5 6 7 1 2 1
Tä Tā Tē Tä-ā Tē Tä-ā Tē
Ex. 203.
1 2 7 1 2 6 7 1
Tä-ā Tē Tä Tā Tē Tä Tā Tē Tä-ā Tē
Ex. 204.
1 1 2 1 7 6 7 1
Tā Tā Tē Tä Tā Tē Tä-ā Tē
Ex. 205.
1 2 3 2 1
Tä-ā Tē Tä Tā Tē
5 6 7 1
Tä-ā Tē
Ex. 206.
1 7 6 7 1 2 3 2 1
Tä Tā Tē Tä-ā Tē Tä-ā Tē
Ex. 207.
1 1 5 1 6 7 1 2 3
Tē Tä-ā Tē Tä Tā Tē Tä Tā
Ex. 208.
1 7 6 5
Tä Tā-ē
Ex. 209.
6 7 1
Tä-ā Tē
1 7 6 5
Tä Tā Tē
6 7 1
Tā Tā Tē Tä-ā Tē

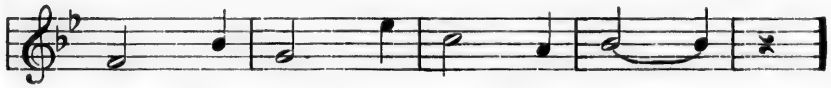
Ex. 210.



7 6 7 5 1 4 6 5 5 3 1 2 5 1
Tē Tä-ā Tē Tä-ā-ē-ä *Tā*

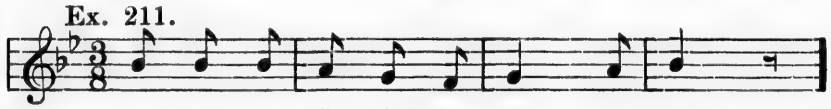


1 2 3 2 1 5 5 6 1
'Tis the sum - mer time, When leaves grow



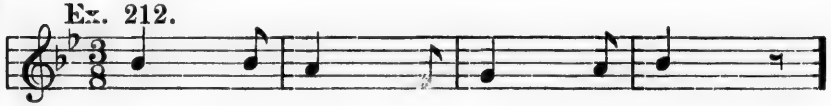
5 1 6 4 2 7 1
green, And flowers are fresh and gay.

Ex. 211.

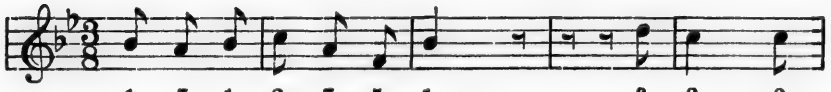


1 1 1 7 6 5 6 7 1
Tä Tā Tē Tä-ā Tē Tä-ā *Tē*

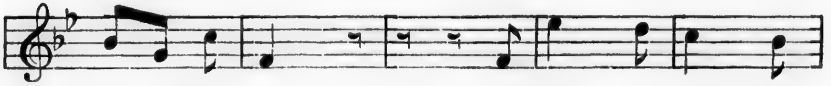
Ex. 212.



1 1 7 5 6 7 1
Tä-ā Tē Tä-ā *Tē*



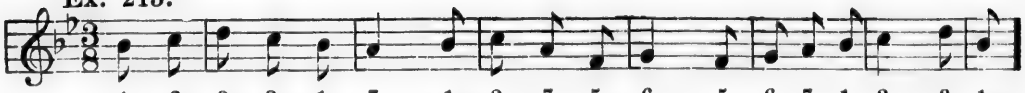
1 7 1 2 7 5 1 3 2 2
Dick - o - ry, dick - o - ry, dock! The mouse ran



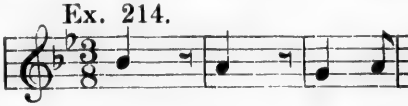
1 6 2 5 5 4 3 2 1
up the clock; The clock struck one, The

7 6 5 1 7 1 2 7 5 1
mouse ran down; Dick - o - ry, dick - o - ry, dock!

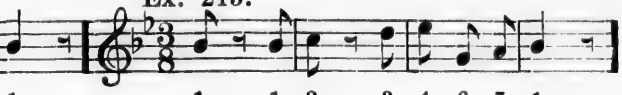
Ex. 213.



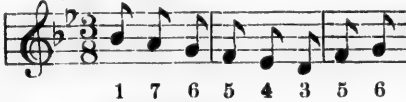
Ex. 214.



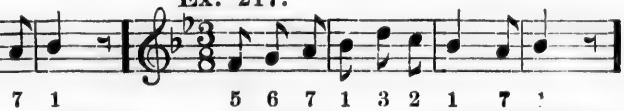
Ex. 215.



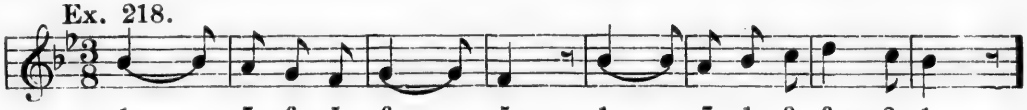
Ex. 216.

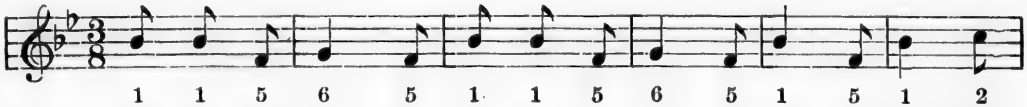


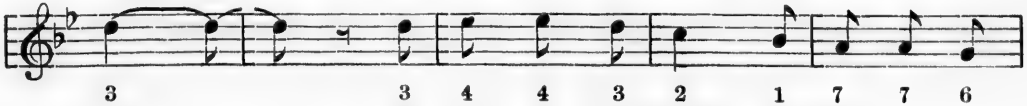
Ex. 217.

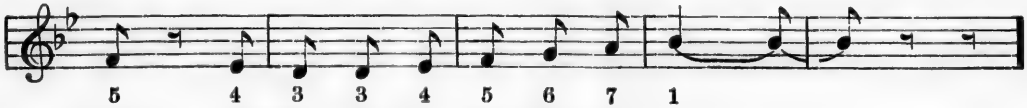


Ex. 218.









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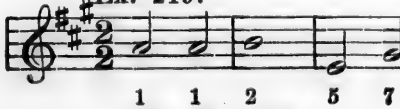

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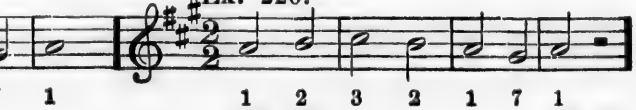
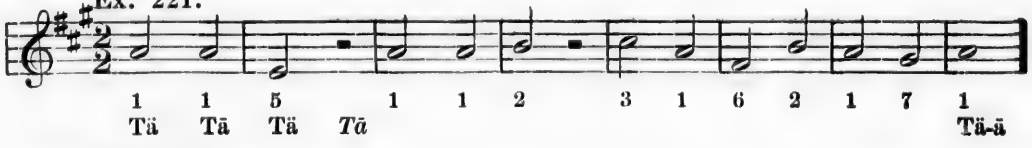
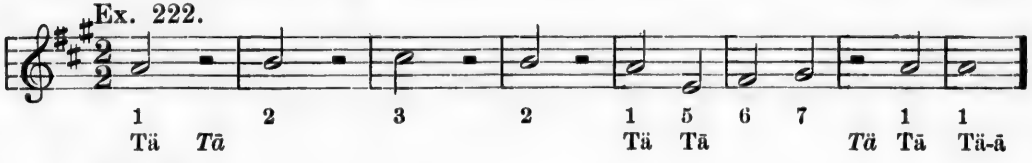


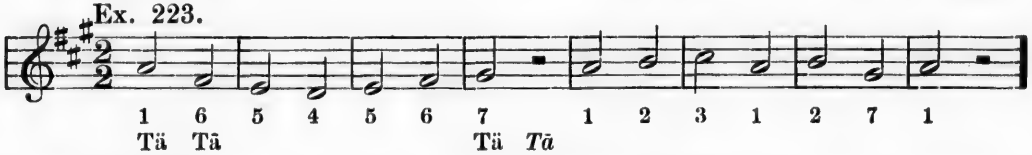
Ex. 221.



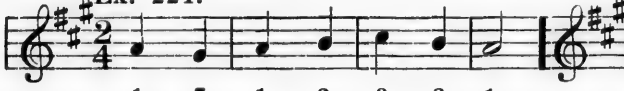
Ex. 222.



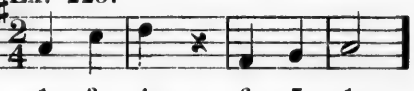
Ex. 223.

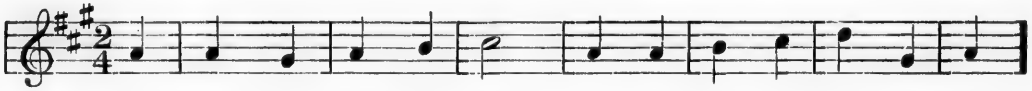


Ex. 224.

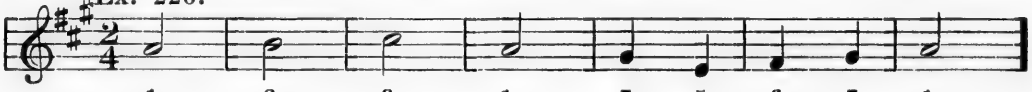


Ex. 225.

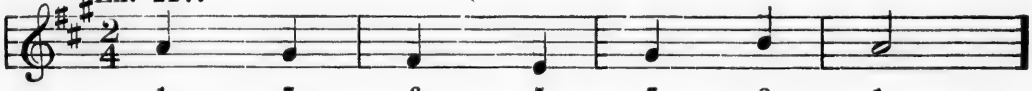




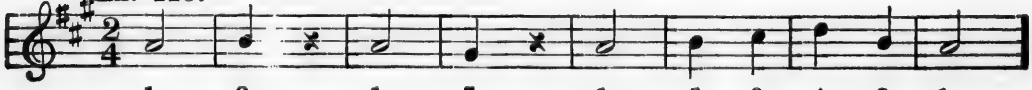
Ex. 226.



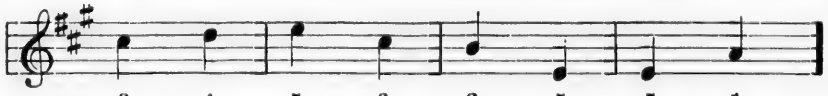
Ex. 227.



Ex. 228.

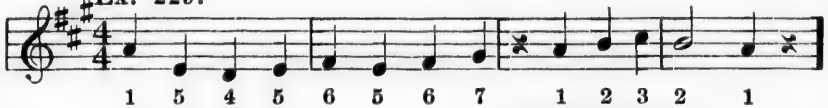


3 1 5 5 6 1 5 1
Ev - ery - thing is laugh - ing, sing - ing,

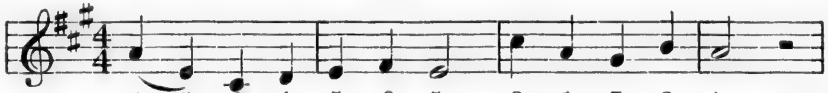


3 4 5 3 2 5 5 1
All the pret - ty flowers are spring - ing.

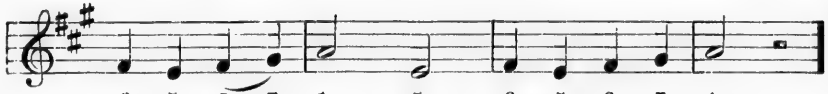
Ex. 229.



1 5 4 5 6 5 6 7 1 2 3 2 1
Tä Tā Tō Tē *Tä* Tā Tō Tē Tä-ā Tō *Tē*

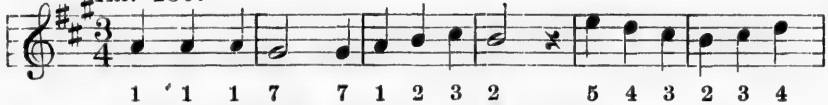


1 5 3 4 5 6 5 3 1 7 2 1
Pine tree and wil - low tree, Fring-ed elm and larch;



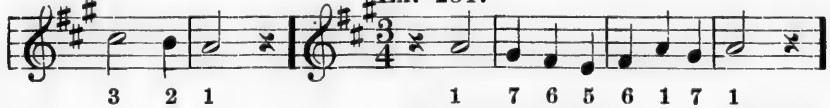
6 5 6 7 1 5 6 5 6 7 1
Don't you think May - time's Pleas-ant - er than March?

Ex. 230.



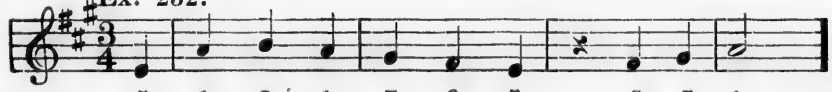
1 1 1 7 7 1 2 3 2 5 4 3 2 3 4
Tä Tā Tē Tä-ā Tē Tä-ā *Tē*

Ex. 231.



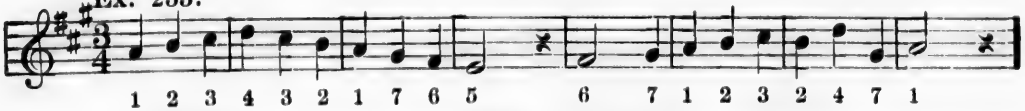
3 2 1 1 7 6 5 6 1 7 1
Tä Tā-ē Tä Tā Tē Tä-ā *Tē*

Ex. 232.



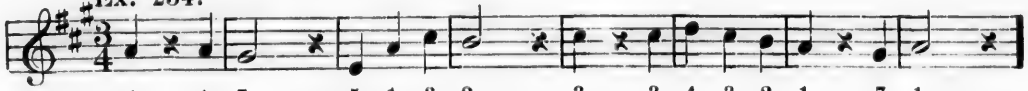
5 1 2 1 7 6 5 6 7 1
Tē Tä Tā Tē *Tā* Tā Tē Tä-ā

Ex. 233.



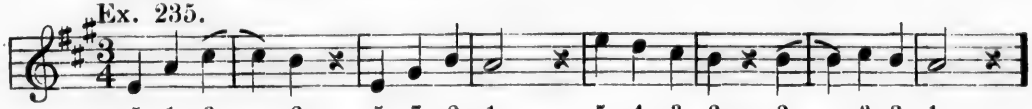
1 2 3 4 3 2 1 7 6 5 6 7 1 2 3 2 4 7 1
Tä Tā Tē Tä-ā *Tē* Tä-ā Tē

Ex. 234.

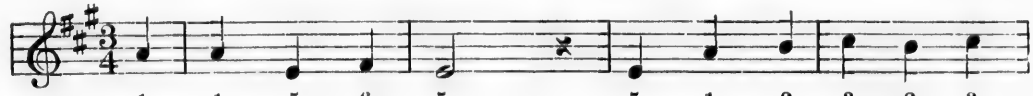


1 1 7 5 1 3 2 3 3 4 3 2 1 7 1
Tä *Tā* Tē Tä-ā *Tē* Tä Tā Tē

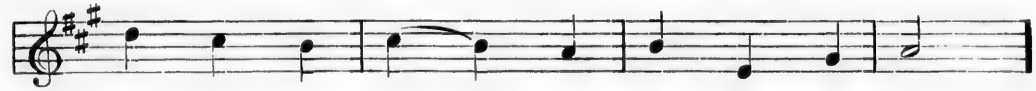
Ex. 235.



5 1 3 2 5 7 2 1 5 4 3 2 2 3 2 1
Tä Tā Tē - ä Tā *Tē* Tä Tā Tē Tä-ā *Tē* Tä *Tā* Tē - ä Tā Tē

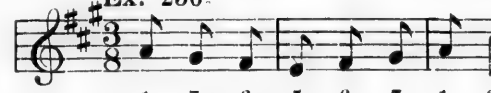


1 1 5 6 5 5 1 2 3 2 3
One thing at a time, And that done well, Is a



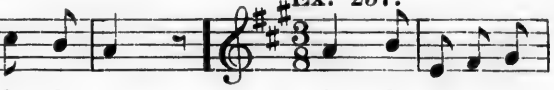
4 3 2 3 2 1 2 5 7 1
ver - y good rule, As man - y can tell.

Ex. 236.



1 7 6 5 6 7 1 3 2 1
Tä Tā Tē Tä-ā *Tē*

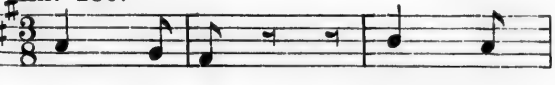
Ex. 237.



1 2 5 6 7
Tä-ā Tē Tä Tā Tē

1 2 1
Tä *Tā* Tē Tä-ā *Tē*

Ex. 238.



1 7 6 2 . 1
Tä-ā Tē Tä *Tā* *Tē*

7 5 3 1 2 5 6 7 1
Tä *Tā* Tē Tä Tā Tē Tä-ā *Tē*

Ex. 239.

1 1 2 3 2 1 7 1 7 6 5 1 1 1
Tä Tā Tē Tä *Tā* Tē

Ex. 240.

3 1 1 2 7 1 1 5 4 6 5 6 7 1
Tä-ā *Tē* Tä-ā Tē Tä Tā Tē Tä-ā *Tē*

Ex. 241.

1 2 1 7 6 5 1 2 1
Tä Tā Tē *Tä* Tā Tē Tä-ā *Tē*

Ex. 242.

3 2 3 1
Tä-ā-ē Tä Tā Tē

2 5 1 5 3 4 2 1 7 3 2 1
Tä *Tā* Tē Tä-ā *Tē*

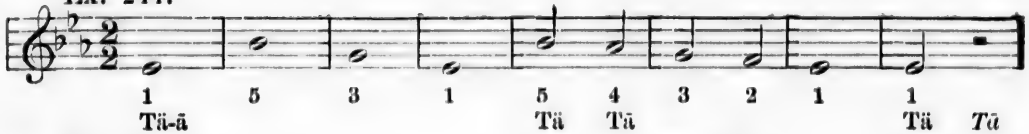
Ex. 243.

1 2 1 2 3 5 4 5 3 2 1
Tä-ā *Tē* *Tä* Tā Tē Tä *Tā* Tē

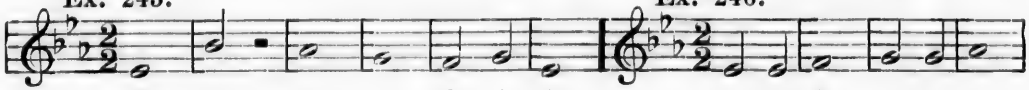
5 5 5 1 1 2 2 3 3 4 4 3 2 1 5 5
Lit - tle Bo-Peep has lost her sheep, And can't tell where to find them;

3 3 3 2 2 1 1 7 6 5 6 5 1 2 1
Let them a - lone and they'll come home, Wagging their tails be - hind them.

Ex. 244.

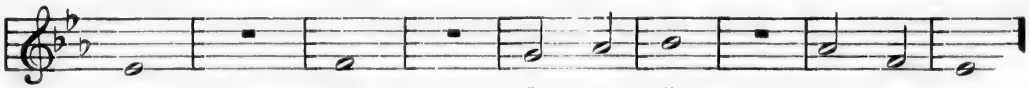


Ex. 245.



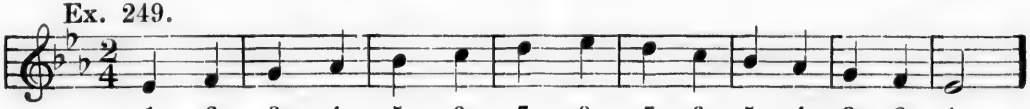
Ex. 246.

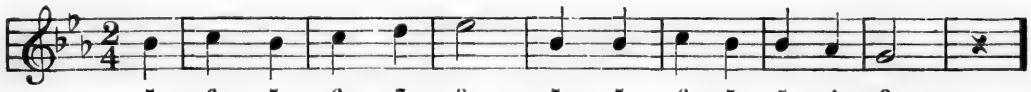
Ex. 247.



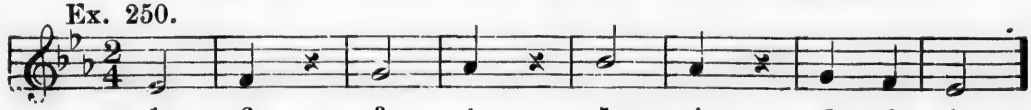
Ex. 248.

Ex. 249.





Ex. 250.

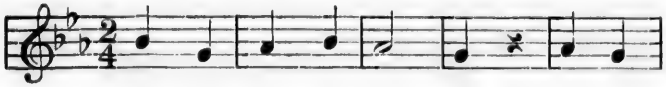


Ex. 251.

1 5 4 3 4 7 1
Tä Tä Tä-ä

Ex. 252.

1 3 4 3 2 1
Tä-ä Tä *Tä* *Tä* Tä

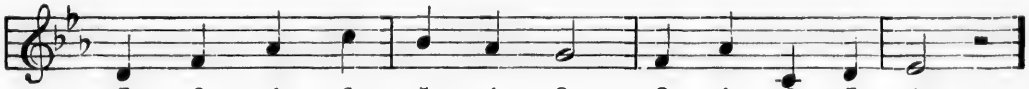


5 3 4 5 4 3 4 3
Now the sun de - part - ing, Leaves us

2 1 5 6 6 5 5 4 3 2 4 3 2 1
in the night; One still watches o'er us, Who can give us light.

Ex. 253.

1 7 1 2 3 4 5 6 5 4 3 3 2
Tä Tä Tō Tē Tä Tä Tō-ē Tä-ä Tō-ē

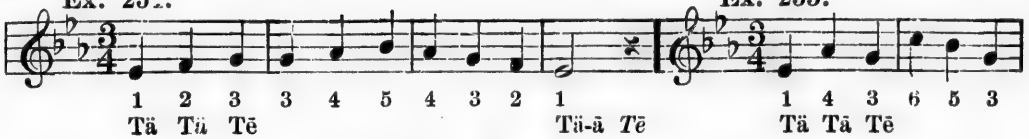


7 2 4 6 5 4 3 2 4 6 7 1
Tä-ä *Tō-ē*

3 3 2 3 6 3 5 4 4 4 3 4
Beau - ti - ful and still and ho - ly, Like the spir - it

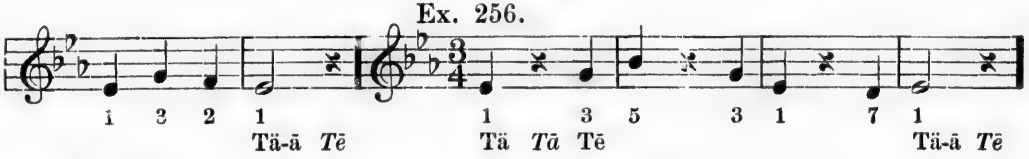
7 6 6 5 5 4 3 2 1
of the low - ly Comes the qui - et rain.

Ex. 254.

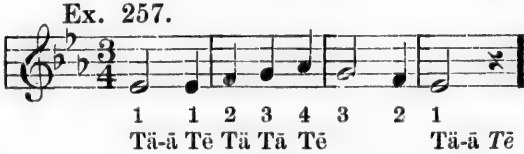


Ex. 255.

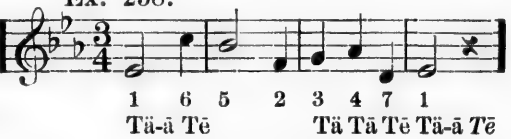
Ex. 256.



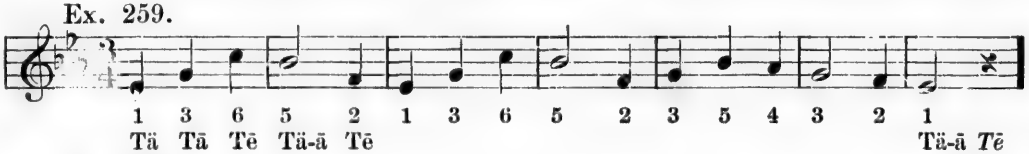
Ex. 257.



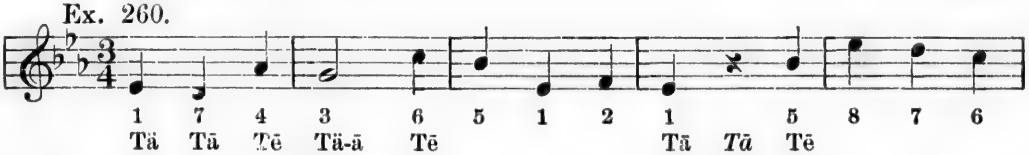
Ex. 258.

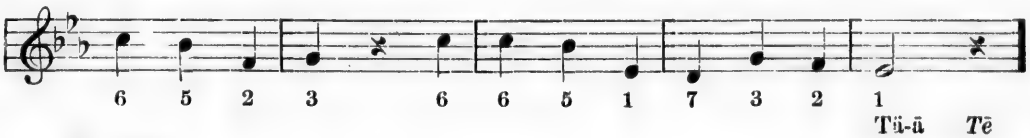


Ex. 259.

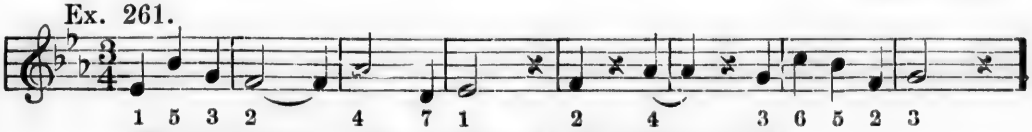


Ex. 260.

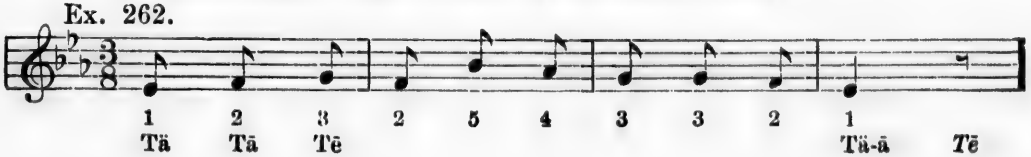




Ex. 261.



Ex. 262.

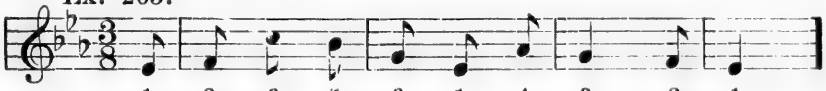


3 3 6 5 5 4 3 2 2 4 3 4 5
Here prim-ros-es, cowslips are out, And the fields are with

8 7 6 5 5 2 3 4 2 3 4
dai-sies all gay; While but-ter-flies flit-ting a-

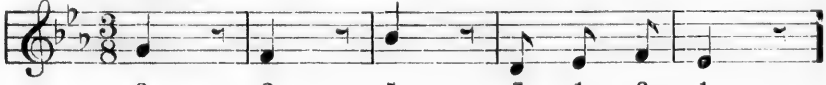
3 4 3 4 5 5 6 7 8
bout, Are glad in the sunshine to play.

Ex. 263.



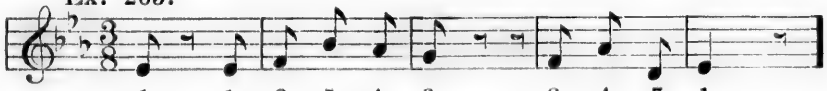
1 2 6 5 3 1 4 3 2 1
Tē Tä Tā Tē Tä-ā Tē Tä-ā

Ex. 264.



3 2 5 7 1 2 1
Tä-ā *Tē* Tä Tā Tē

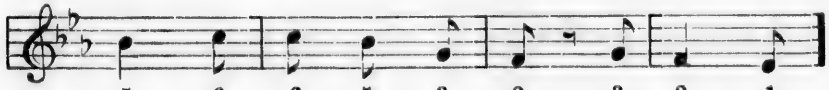
Ex. 265.



1 1 2 5 4 3 2 4 7 1
Tä *Tā* Tē Tä Tā Tē Tä *Tā* *Tē* Tä-ā *Tē*

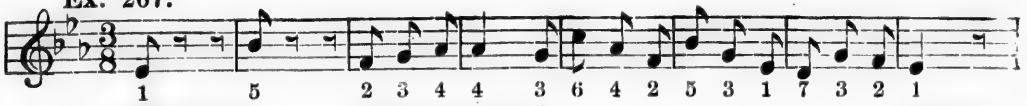
Ex. 266.

1 3 1 2 5 3 2 1 2 5
Tä Tā Tē *Tā* Tä Tē

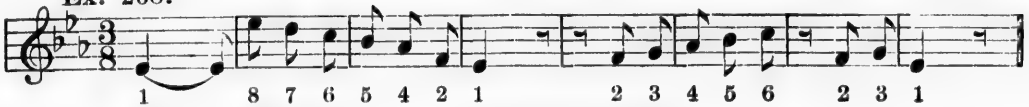


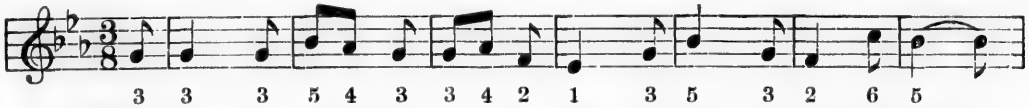
5 6 6 5 3 2 3 2 1
Tä-ā Tē Tä *Tā* Tē Tä-ā Tē

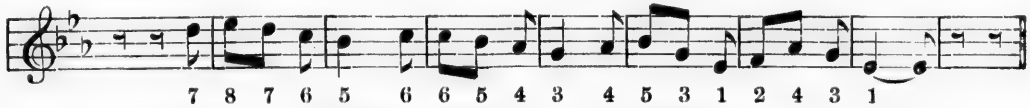
Ex. 267.



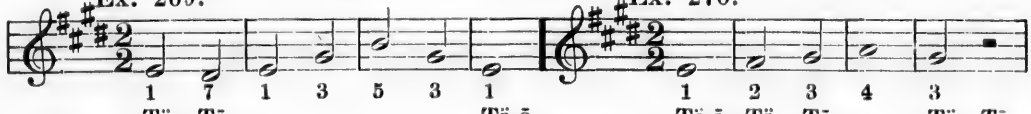
Ex. 268.







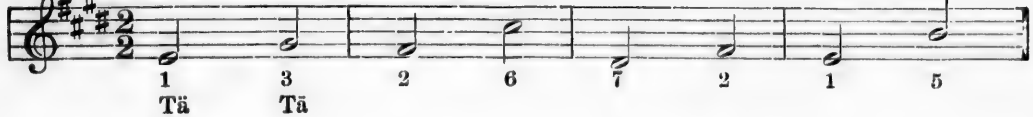
Ex. 269.



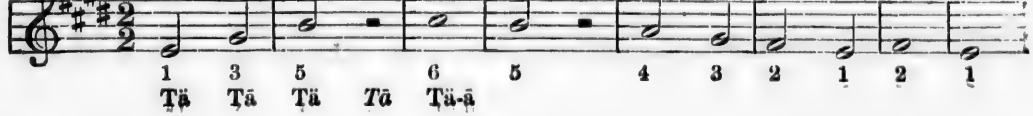
Ex. 270.

Ex. 271.

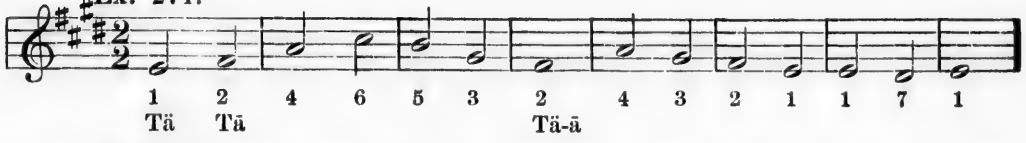
Ex. 272.



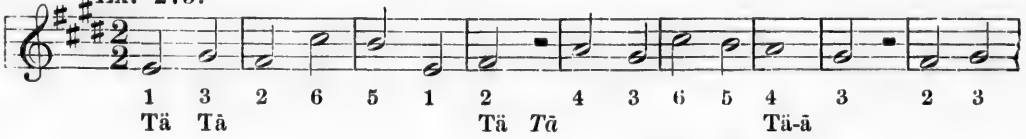
Ex. 273.



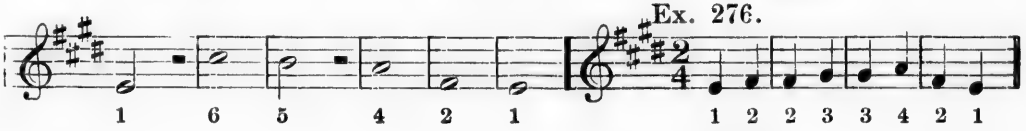
Ex. 274.

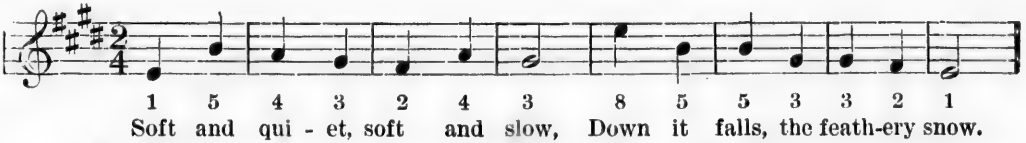


Ex. 275.

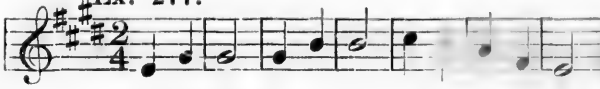


Ex. 276.

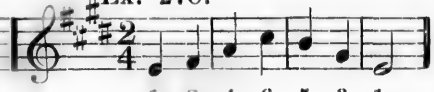




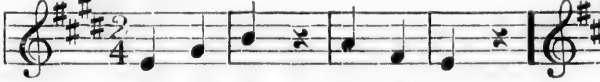
Ex. 277.



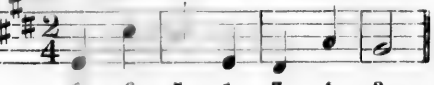
Ex. 278.



Ex. 279.

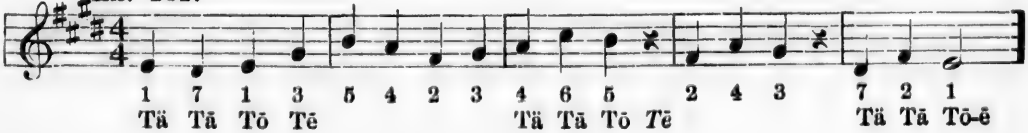


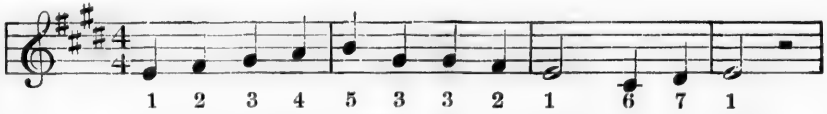
Ex. 280.

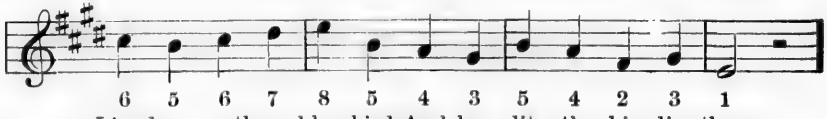


Ex. 281.

Ex. 282.







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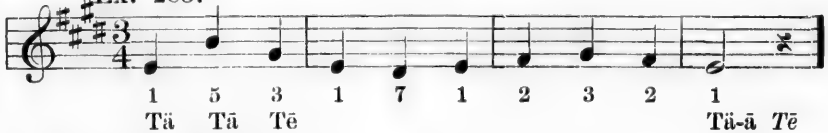
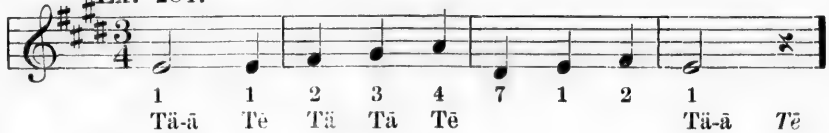
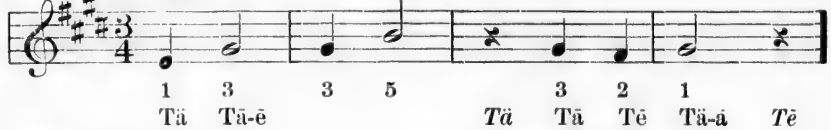


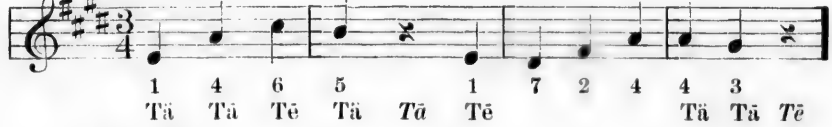
Ex. 284.



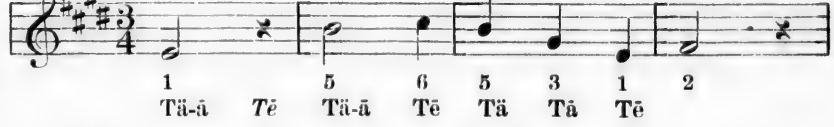
Ex. 285.

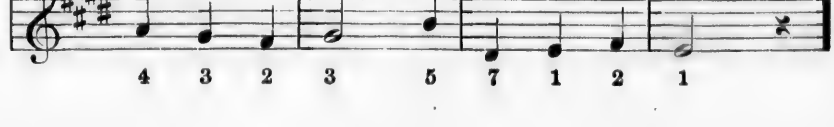


Ex. 286.

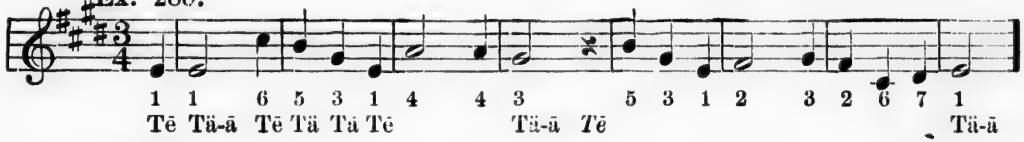


Ex. 287.

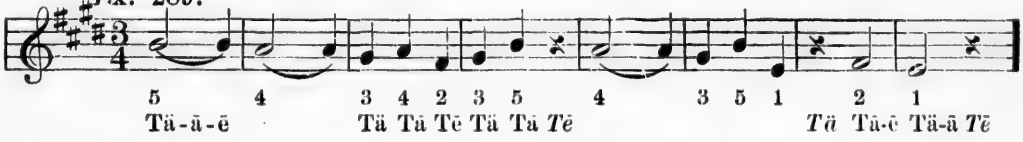


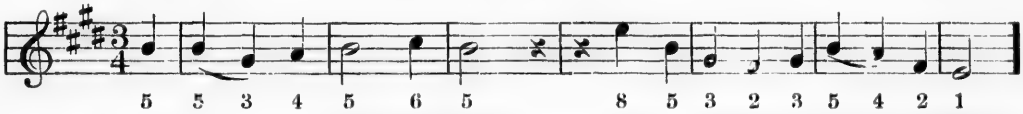


Ex. 288.

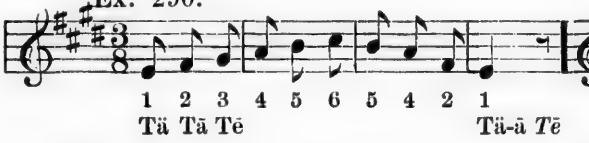


Ex. 289.

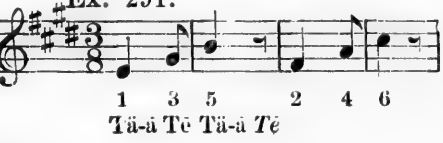


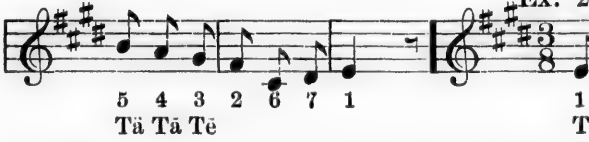


Ex. 290.

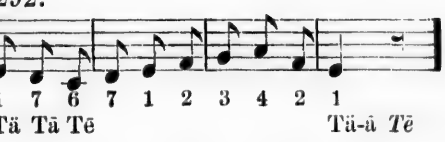


Ex. 291.

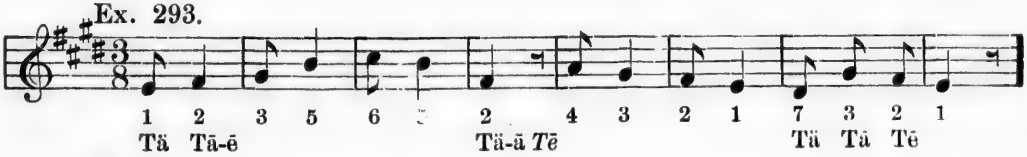




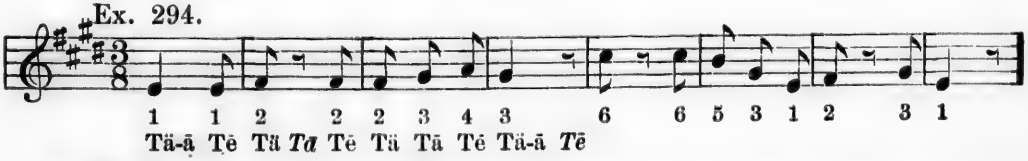
Ex. 292.



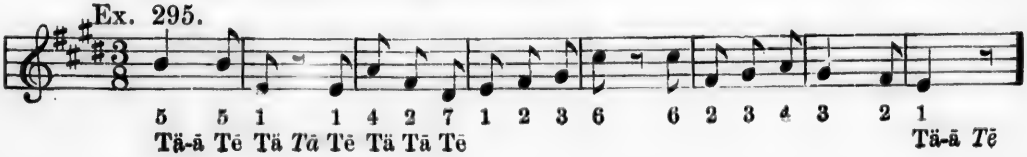
Ex. 293.

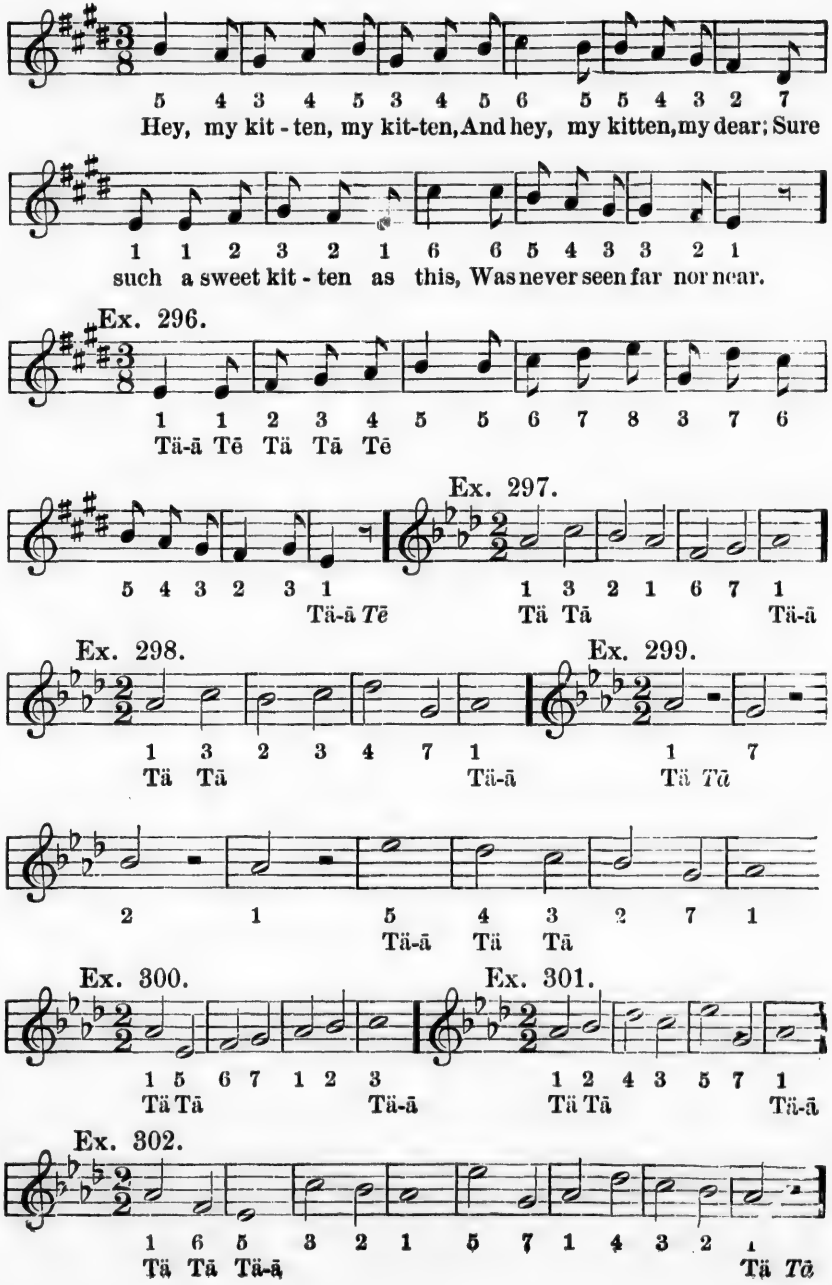


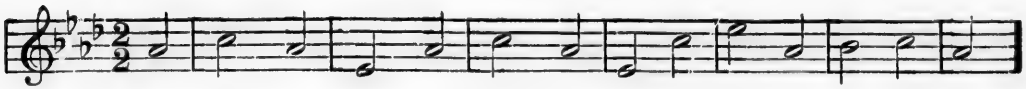
Ex. 294.



Ex. 295.

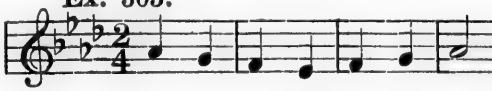



5 4 3 4 5 3 4 5 6 5 5 4 3 2 7
Hey, my kit - ten, my kit-ten, And hey, my kitten, my dear; Sure
1 1 2 3 2 1 6 6 5 4 3 3 2 1
such a sweet kit - ten as this, Was never seen far nor near.
Ex. 296.
1 1 2 3 4 5 5 6 7 8 3 7 6
Tä-ā Tē Tä Tā Tē
Ex. 297.
5 4 3 2 3 1
Tä-ā Tē
1 3 2 1 6 7 1
Tä Tā Tä-ā
Ex. 298.
1 3 2 3 4 7 1
Tä Tā Tä-ā
Ex. 299.
1 7
Tä Tā
2 1 5 4 3 2 7 1
Tä-ā Tä Tā
Ex. 300.
1 5 6 7 1 2 3
Tä Tā Tä-ā
Ex. 301.
1 2 4 3 5 7 1
Tä Tā Tä-ā
Ex. 302.
1 6 5 3 2 1 5 7 1 4 3 2 1
Tä Tā Tä-ā Tä Tā



1 3 1 5 1 3 1 5 3 5 1 2 3 1
There are twelve months in all the year, As I hear man - y say.

Ex. 303.

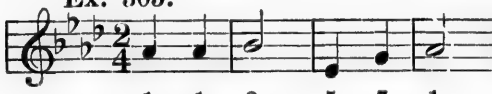


1 7 6 5 6 7 1
Tä Tā Tä-ā

Ex. 304.

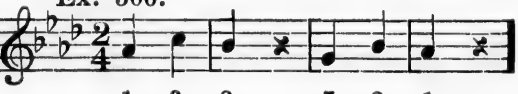
1 2 3 4 3 2 1
Tä Tā Tä-ā

Ex. 305.



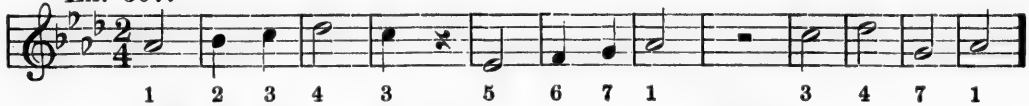
1 1 2 5 7 1
Tä Tā Tä-ā

Ex. 306.

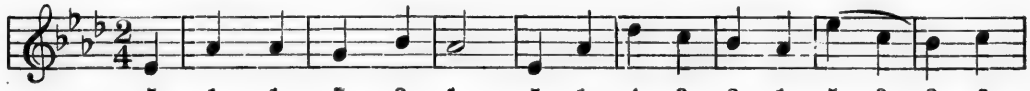


1 3 2 7 2 1
Tä Tā Tä *Tā*

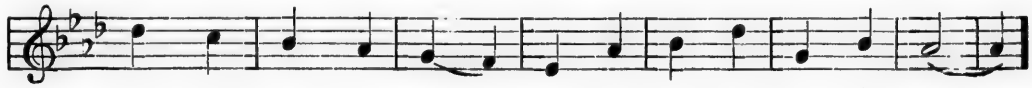
Ex. 307.



1 2 3 4 3 5 6 7 1 3 4 7 1
Tä-ā Tä Tā Tä *Tā* *Tä-ā*

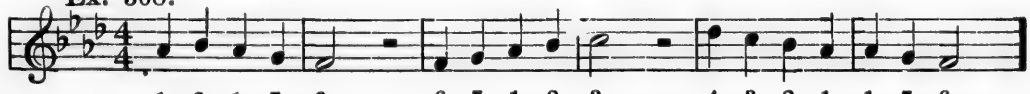


5 1 1 7 2 1 5 1 4 3 2 1 5 3 2 3
We come in childhood's glad - ness, To breathe our songs of praise; . . Nor



4 3 2 1 7 6 5 1 2 4 7 2 1
let one note of sad - - ness, Be min - gled in our lays.

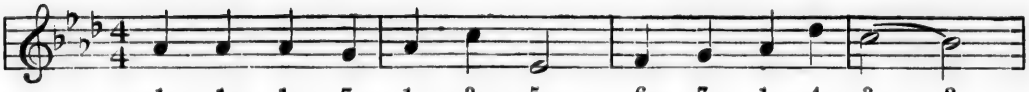
Ex. 308.

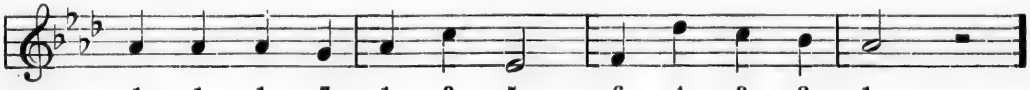


1 2 1 7 6 6 7 1 2 3 4 3 2 1 1 7 6
Tä Tā Tō Tē Tä-ā *Tō-ē* Tä Tā Tō-ē

Ex. 309.

1 3 5 4 3 2 1 2 7 1
Tä Tā Tē Tä-ā *Tē*





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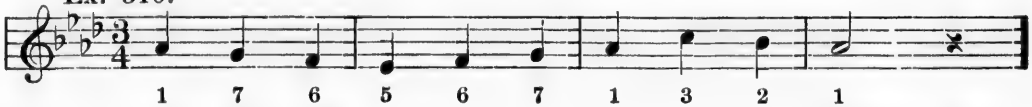

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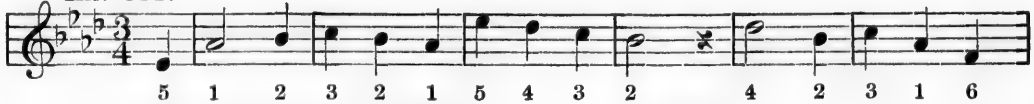

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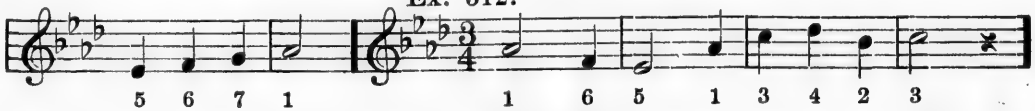

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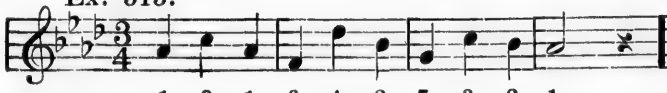

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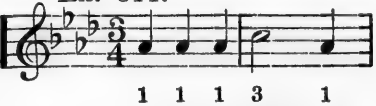
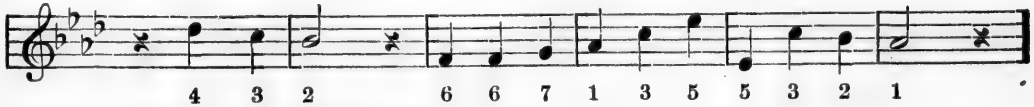
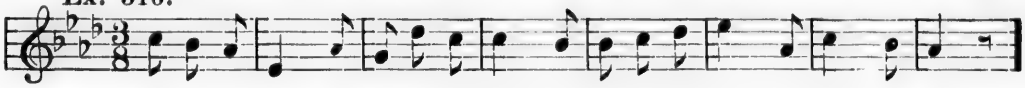




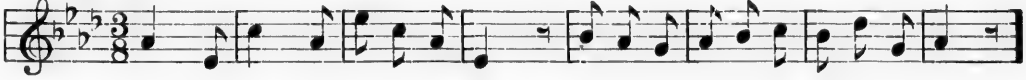
Ex. 315.

Ex. 316.



3 2 1 5 1 7 4 3 3 2 2 3 4 5 1 3 2 1
Tä Tā Tē Tä-ā Tē Tä-ā *Tē*

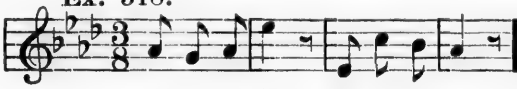
Ex. 317.



1 5 3 1 5 3 1 5 2 1 7 1 2 3 2 4 7 1
Tä-ā Tē Tä Tā Tē Tä-ā *Tē*

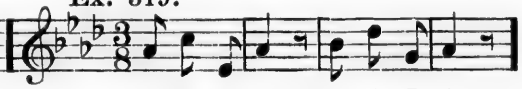
1 2 1 7 1 2 3 4 3 2 1 7 6 5 6 7 1
Slide, slide, the ice is strong; Mer-ri-ly, mer-ri-ly, slide a-long.

Ex. 318.



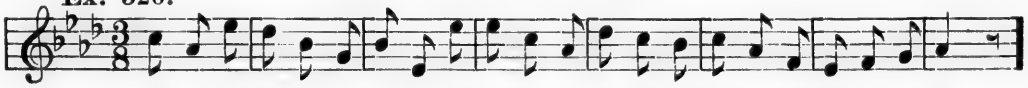
1 7 1 5 5 3 2 1
Tä Tā Tē Tä-ā *Tē*

Ex. 319.



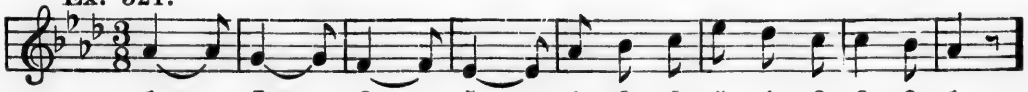
1 3 5 1 2 4 7 1
Tä Tā Tē Tä-ā *Tē*

Ex. 320.

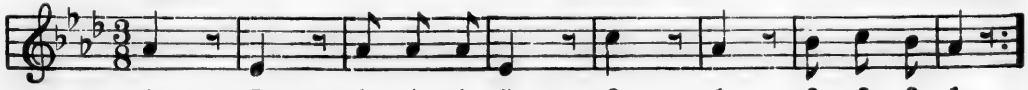


3 1 5 4 2 7 2 5 5 5 3 1 4 3 2 3 1 6 5 6 7 1
Tä Tā Tē Tä-ā *Tē*

Ex. 321.

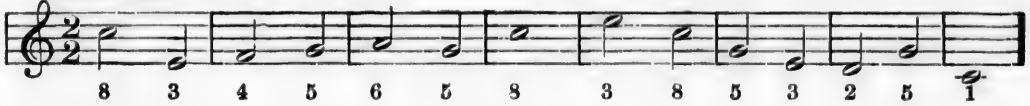


1 7 6 5 1 2 3 5 4 3 3 2 1
Tä-ā-ē Tä Tā Tē Tä-ā Tē Tä-ā *Tē*



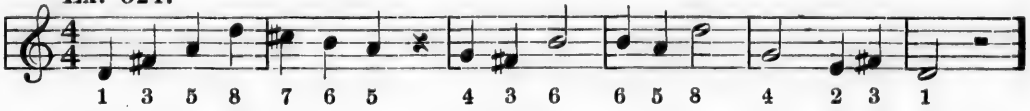
1 5 1 1 1 5 3 1 2 3 2 1
Tick, tock! What says the clock? One, two, There's work to do.

Ex. 322.



Ex. 323.

Ex. 324.



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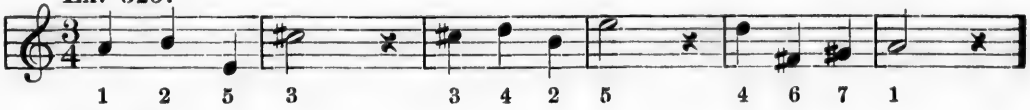

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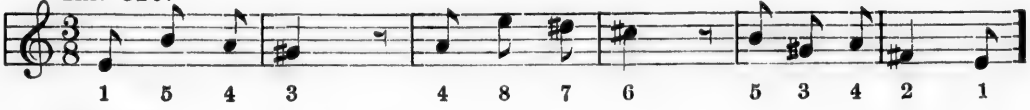

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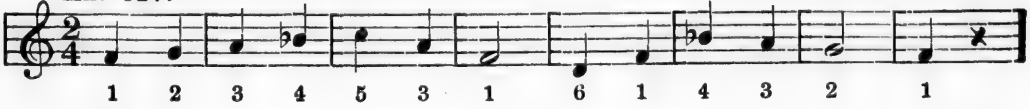

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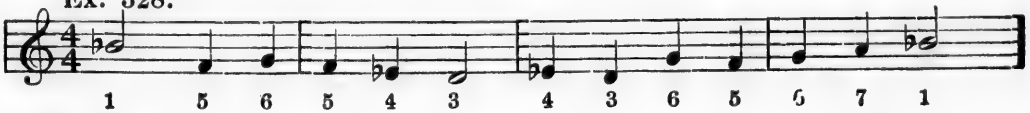

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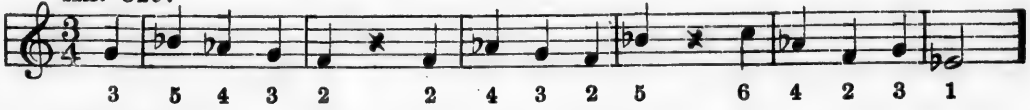

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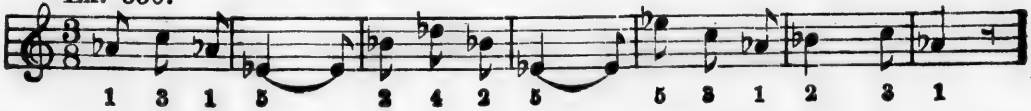


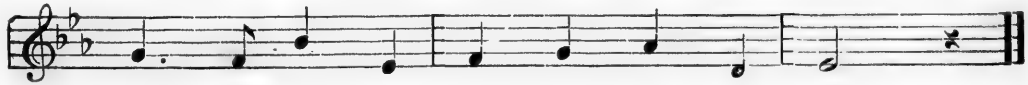
PART II.

ROTE-SONGS.

NO. 1. MORNING HYMN.

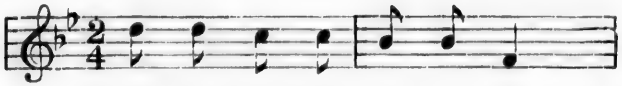
1. The morn - - ing bright, With ro - - sy light, Has
2. All through the day, I hum - - bly pray, Be
3. Oh, make thy rest With - in my breast, Great

waked me from my sleep; Fa - ther, I own Thy
Thou my guard and guide; My sins for - give, And
Spi - rit of all grace; Make me like Thee; Then



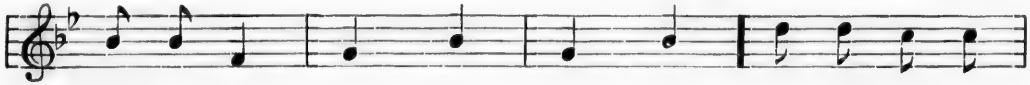
love a - lone, Thy lit - tle one doth keep.
let me live, Blest Je - sus, near thy side.
shall I be Pre - pared to see thy face.

No. 2. The Little Brother.

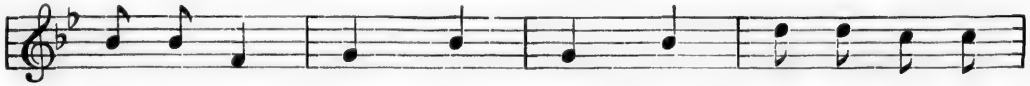


1. Lit - tle broth - er in a cot,
4. Lit - tle broth - er in a cot,

Ba - by, ba - by, Shall he have a
Ba - by, ba - by, He shall have a



pleas - ant lot? May be! may be! 2. Lit - tle broth - er
pleas - ant lot; Must— not may be! 3. With a rat - tle

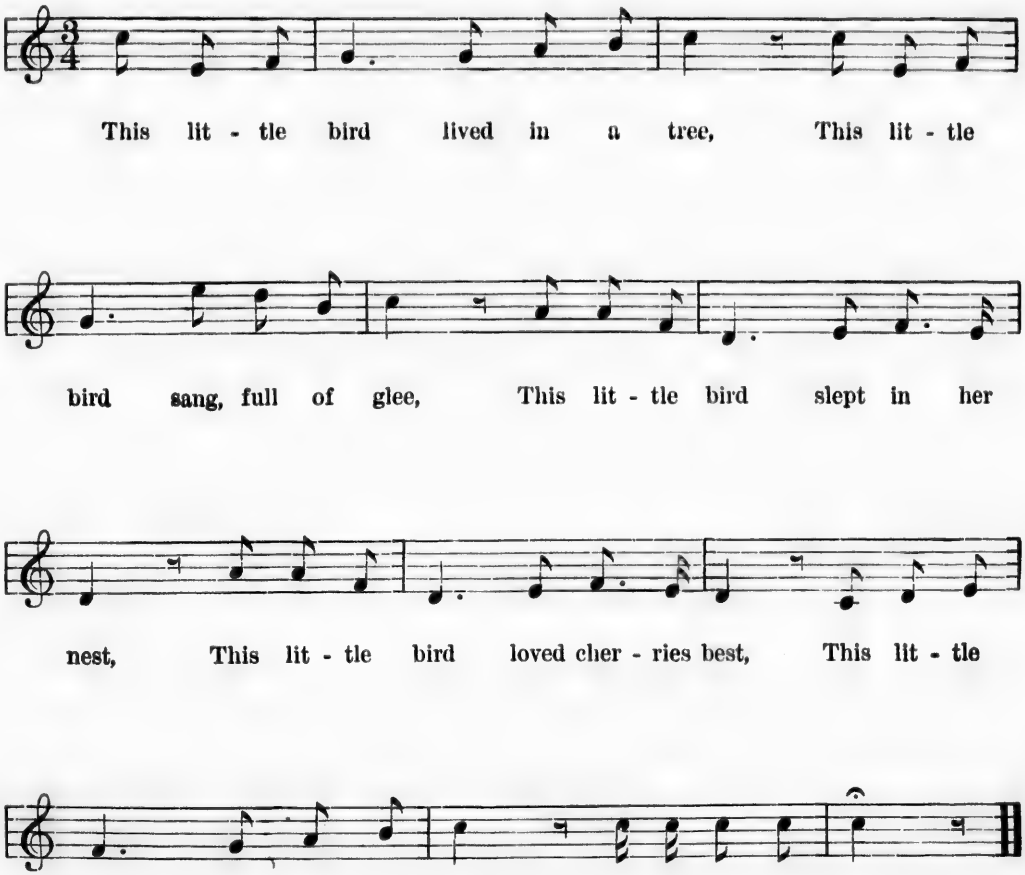


in a nap, Ba - - by, ba - - by! Bless his ti - ny
in his hand, Ba - - by, ba - - by! Dream-ing— who can

lit - tle cap! Noise far a - way be!
un - der - stand Dreams like this, what they be?

Lilliput Levee.

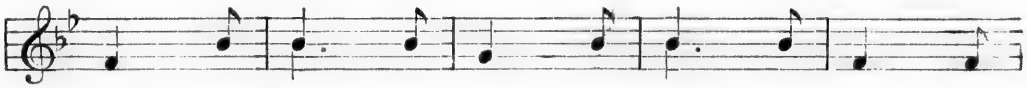
No. 3. Song of the Five Fingers.



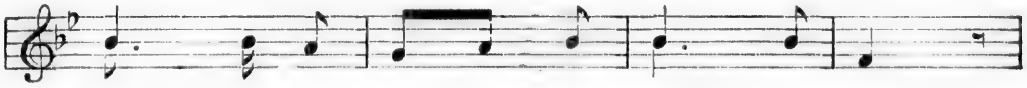
Mrs. Anderson.

NO. 4. I SAW THREE SHIPS.

1. I saw three ships come sail - - ing
2. And what do you think were in
3. Three pret - - - ty maids were in



by, come sail - - ing by, come sail - - ing by, I
them, were in them, were in them, And
them, were in them, were in them, Three

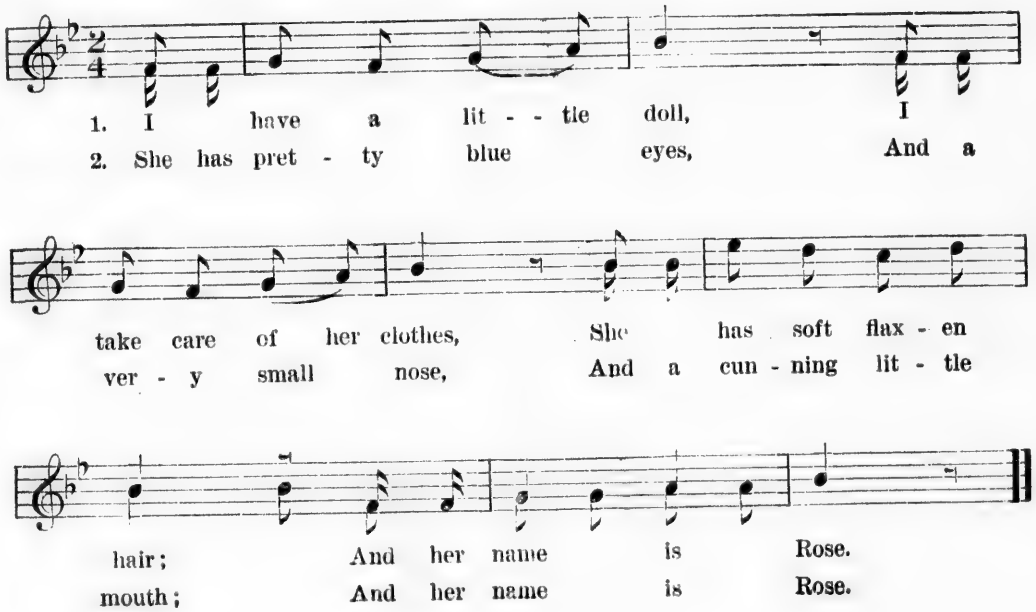


saw three ships come sail - - ing by,
what do you think were in them?
pret - - - ty maids were in them,

New Year's day in the morn - - ing.
New Year's day in the morn - - ing.
New Year's day in the morn - - ing.

NURSERY SONG.

No. 5. My Little Doll Rose.



3 My doll can move her arms,
And stand upon her toes,
She can make a pretty courtesy,
My dear little Rose.

4 Indeed, I cannot tell,
In poetry or prose,
How beautiful she is,
My darling little Rose.

Ill. Book of Songs.

No. 6. The Rocking-horse.

1. Ha, ha, he! My fine po - ny see!
2. Skip, jump, hop! Stop, my po - ny, stop!
3. Well - a - day! Po - ny eats no hay;

With his rid - er rear - ing, pranc - ing,
Ere a - - gain so gai - ly spring we,
We will buy some oats or bor - row,

Not a sin - gle step ad - vanc - ing,
We a feed of corn will bring thee,
Then he'll trot right well to - mor - row,

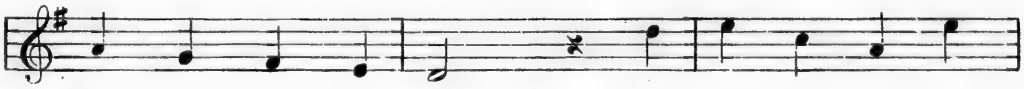
Ha, ha, ha, ha he! My fine po - ny see!
Skip and jump and hop, Stop, my po - ny, stop!
O - hone! well - a - day! Po - ny eats no hay!

Ill. Book of Songs.

No. 7. Little Rain-drops.

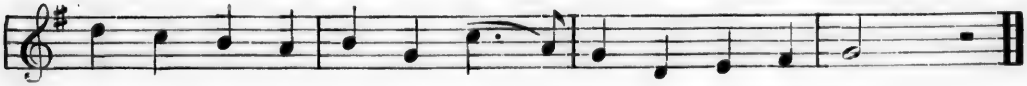
1. Oh, where do you come from, You lit - tle drops of
2. Tell me, lit - tle rain - drops, Is that the way you

rain, Pit - ter - pat - ter, pit - ter - pat - ter,
play, Pit - ter - pat - ter, pit - ter - pat - ter,



Down the win - dow pane? They say I'm ver - y
All the rain - y day? The lit - tle rain - drops

naught - y, But I've noth - ing else to do, But
can - not speak, But "pit - ter - pat - ter, pat," Means



sit here at the win - dow; I should like to play with you.
"We can play on this side, Why can't you play on that?"

Aunt Effie's Rhymes.

No. 8. Twinkle, Twinkle, Little Star.

1. Twin - kle, twin - kle, lit - tle star; How I won - der
2. In the dark blue sky you keep, Oft - en through my

what you are; Up a - bove the world so high,
cur - tains creep; For you nev - er shut your eye,

Like a dia - mond in the sky. When the glo - rious
Till the sun is in the sky. As your bright and

sun is set, When the grass with dew is wet, Then you show your
ti - ny spark Lights the travel - ler in the dark, Though I know not

lit - tle light, Twin - kle, twin - kle, all the night.
what you are, Twin - kle, twin - kle, lit - tle star.

Jane Taylor.

No. 9. Hark! the Bells are Ringing.

1. Hark! the bells are ring - ing gay, 'Tis the eve of Christ-mas day,
2. Hear a voice that whis-pers near, Like an an - gel in your ear,
3. Three hur-rahs for snow and ice, Slides and snow-balls are so nice,

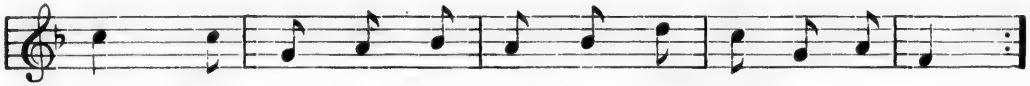
Hol - i-days have now be - gun, Full of mer - ri - ment and fun,
You have poor - er neigh-bors here, Share with them your Christ-mas cheer,
We the hap - py play now see, And per - haps a Christ-mas tree.

Mer - ri - ly we pass our time, Mer - ry as the Christ-mas chime,
Ev - ery child can spare a part, And re-joice an - oth - er's heart,
Who loves danc-ing? Who can skate? Who de-lights to sit up late?

May the com - ing New Year, too, Be a hap - py one to you.
Win - ning love that nev - er dies, Love the best of hu - man ties.
Let us raise a heart - y cheer; Christ-mas comes but once a year.

No. 10. I LIKE LITTLE PUSSY.

1. I like lit - tle pus - sy, Her coat is so
2. So I'll not pull her tail, Nor drive her a -



warm, And if I don't hurt her, She'll do me no harm.
way, But pus - sy and I Ver - y gent - ly will play.

3. She shall sit by my side, And I'll give her some

food, And she'll love me be - cause I am gen - tle and good.

JANE TAYLOR.

No. 11. Butterflies are Pretty Things.

1. But - - ter - - flies are pret - - ty things,
2. Soft - - ly, soft - - ly, girls and boys;
3. Not to hurt a liv - - ing thing,

Pret - - ti - - er than you or I;
He'll come near us by - - and - by;
Let all lit - - tle chil - - dren try;

See the col - - ors on his wings,
Here he is, don't make a noise,
See, a - - gain he's on the wing:

Who would hurt a but - - ter - fly?
We'll not hurt you, but - - ter - fly.
Good - - by! pret - - ty but - - ter - fly.

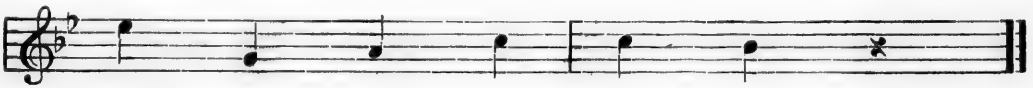
Ill. Book of Songs.

No. 12. Peep of Day.

1. Five rob - ins in their air - - y nest, Woke
2. Then in the hedge - rows 'gan to stir The
3. The dan - de - - li - - ons oped their eyes, And
4. And as the sun his gold - - en head Lifts

ear - - ly in the morn - - ing, And
spar - rows brown and thrush - - es, While
to the dew - - y clo - - ver, To
ev - - er high and high - - er, The

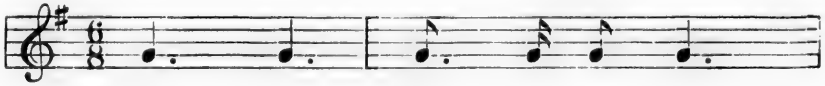
sang, wake up, te - - whee, te - - whee, For
songs rang out from ev - - ery tree, In
eat his hon - - ied break - fast, came Full
mead - ow mists curl up like smoke, The



see the day is dawn - - ing.
gur - - gling trills and gush - - es.
man - - y a wing - - ed ro - - ver.
hill - - top seems on fire.

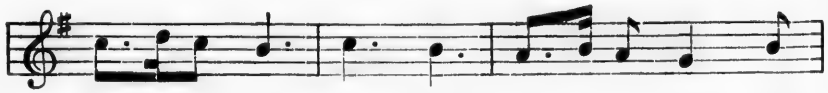
Mrs. Anderson.

No. 13. Engine Song.



1. Choo, choo! Oh, is that you,
2. Whirr, whirr! What a great stir!
3. Bang, bang! Now with a clang,
4. Ding, dong! What is your song,

Start - ing for Bos - ton and Lynn? All that
Why do you whis - tle so shrill? You will
All the long train starts a - way. Our four
En - gine so nois - y and black? "Trou - ble



long way, And back in a day, And
wake up The dead but - ter - cup, That's
big boys Don't make such a noise When
and work I nev - er will shirk, Un -

read - y a - gain to be - gin.
fro - zen stiff un - der the hill.
they are just let out to play.
less I run right off the track."

Mrs. Anderson.

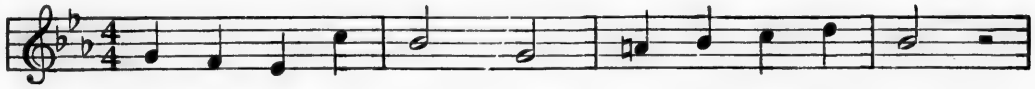
No. 14. One Thing at a Time.

1. Work while you work, Play while you play;
2. All that you do, Do with your might;
3. One thing each time, And that done well, Is a
4. Mo - ments are use - less, Tri - fled a - way, So

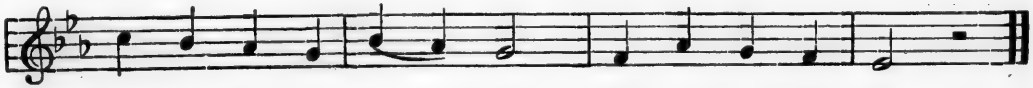
That is the way To be cheer - ful and gay.
Things done by halves Are nev - er done right.
ver - y good rule As man - y can tell.
work while you work, And play while you play.

M. A. Stodart.

No. 15. Morning Song.



1. With the dawn a - wak - ing, Lord, I sing thy praise;
2. All thy pre-cepts keep - ing, Whole and un - de - filed,



Guide me to Thee, mak - ing Me to know thy ways.
Wak - ing, Lord, or sleep - ing, Let me be thy child.

Ill. Book of Songs.

No. 16. WINTER JEWELS.

A mil - lion lit - tle di - a - monds

Twink - led on the trees, And all the lit - tle

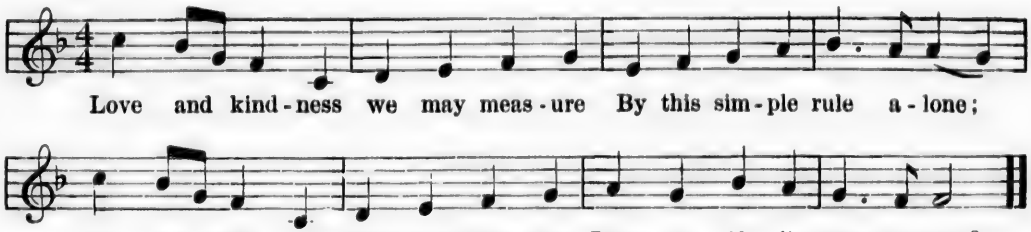
maid - ens said, "A jew - el, if you please!" But

while they held their hands out - stretched To

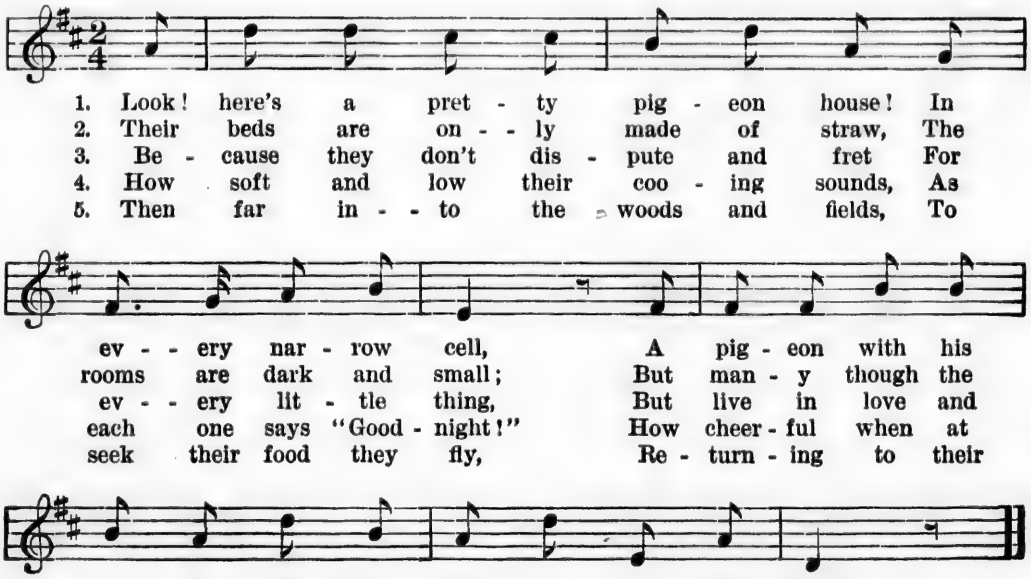
catch the di - a-monds gay, A mil - lion lit - tle

sun - beams came, And stole them all a - way.

No. 17. THE GOLDEN RULE.



No. 18. THE PIGEON HOUSE.

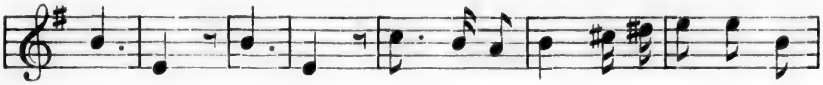


NO. 19. COASTING.

Hur-rah, hur-rah! Swift as a star, Or the swoop of an

ea - gle we glide Down the long i - cy hill, While a

bound and a thrill Bring us quite to the end of the slide.



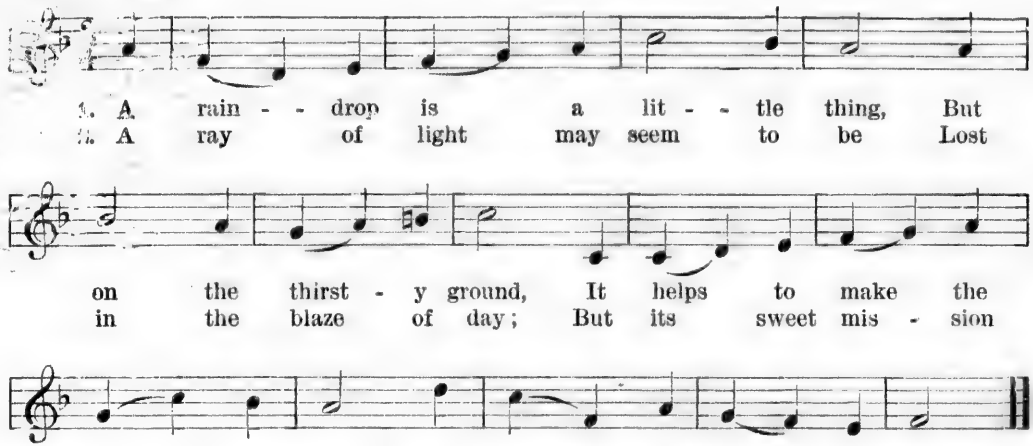
Heigh - o, heigh - o! Wea - ry and slow, We must trudge up a-

gain to the top. If we on - ly could glide Round the

earth at one slide, All the win - ter we nev - er would stop.

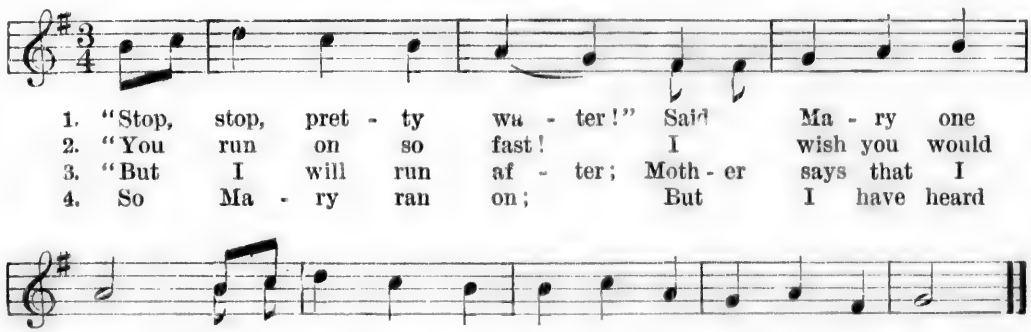
MRS. ANDERSON.

No. 20. TRIFLES.



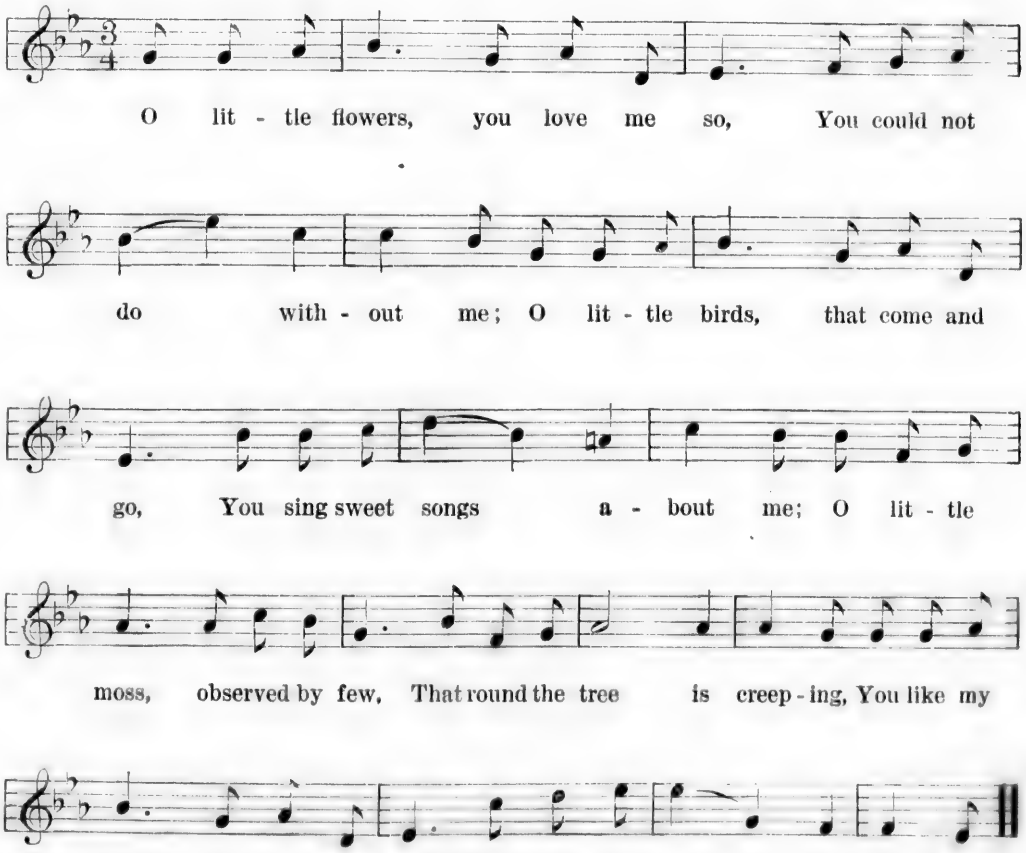
COLESWORTHY.

No. 21. STOP, STOP, PRETTY WATER.



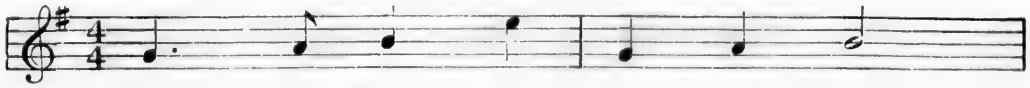
MRS. FOLLEN.

No. 22. A Little Girl's Fancies.



Whittier's Child Life.

No. 23. THE ROBIN.



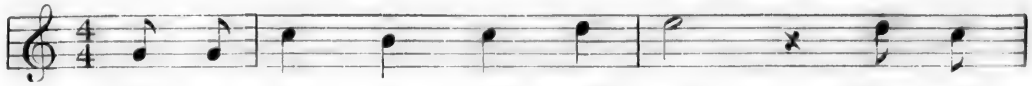
1. Pret - - ty Rob - in, do not go,
2. Pret - - ty bird, you do not know
3. And when, one de - light - ful morn,

For I love to have you near; Stay a - mong the
How each morn - ing in the spring, To my win - dow
First I caught your cheer - ful strain, Like some long - lost

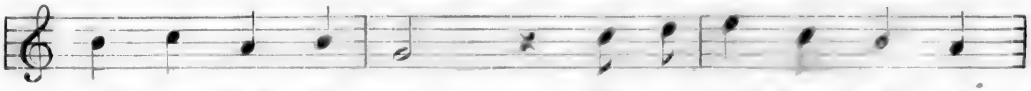
sha - dy leaves, Sing your songs so sweet and clear.
I would go, Hop - ing I might hear you sing;
friend you seemed, To our home come back a - gain.

SUSAN JEWETT.

No. 24. BUSY LITTLE HUSBANDMAN.



1. I'm a lit - tle hus - band - man, Work and
2. When to work I go a - long, Sing - ing



la - bor hard I can; I'm as hap - py all the
loud my morn - ing song, With my wal - let on my

day At my work as if 'twere play. Though I've
back, And my wag - on - whip to crack, Oh! I'm

noth - ing fine to wear, Yet for that I do not care.
thrice as hap - py then As the i - dle gen - tle - man.

NO. 25. CRADLE SONG.

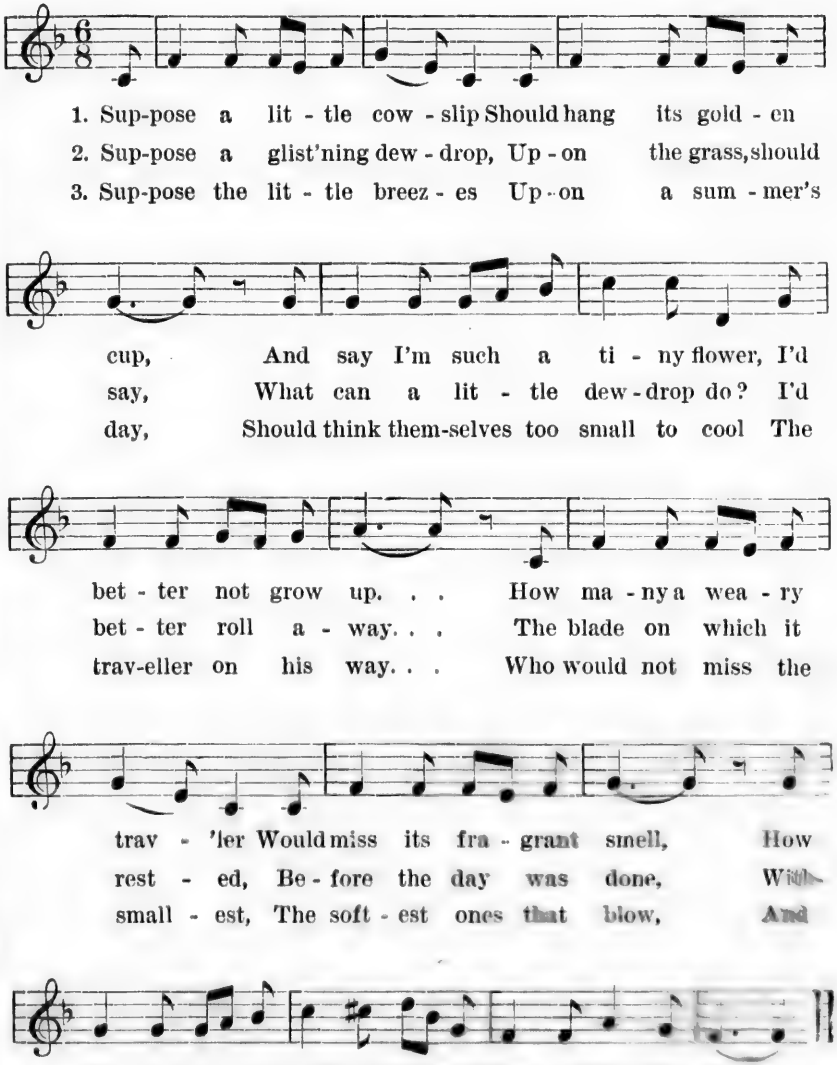
1. Lul - la - by, lul - la - by, Ba - by must sleep;
2. Lul - la - by, lul - la - by, Ba - by must sleep;
3. Lul - la - by, lul - la - by, Ba - by must sleep;
4. Lul - la - by, lul - la - by, Ba - by must sleep;

Now when the day - light dies, Closed be the lit - tle eyes;
Moth - er will watch, and pray Dan - ger may keep a - way,
Forms that we can - not see, Lov - ing, are watch - ing thee;
God an - swers from the skies; Moth - er's fond prayers that rise;

Rest till the sun a - rise; Sleep, Ba - by, sleep.
Un - til the dawn of day; Sleep, Ba - by, sleep.
Thus may it ev - er be; Sleep, Ba - by, sleep.
Ba - by must close his eyes; Sleep, Ba - by, sleep.

SAMUEL BURNHAM.

No. 26. Suppose a Little Cowslip.



No. 27. Nell and her Bird.

1. Good - - by, lit - tle bir - - die! Fly to the
2. Tell how I found you, Hurt in a
3. Why, why, lit - tle bir - - die, Why don't you
4. I know, for he real - - ly Seemed try - ing to
5. And he felt just as I do When girls come and

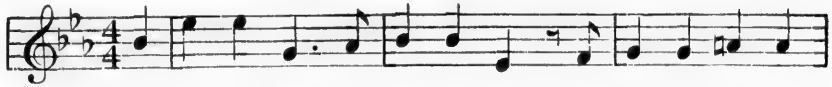
sky, Sing - ing and sing - ing A mer - ry good -
tree; Then, when they're wound - ed, They'll come right to
go? You sit on my fin - ger, And shake your head
say, "My dear lit - tle Nel - ly, I can't go a -
shout Right un - der my win - dow, "Come, Nel - ly, come

by; Tell all the bir - - dies Fly - ing a -
me. I'd like to go with you, If I could
"No!" He's off! oh, how quick - ly And glad - ly he
way!" But just then some bir - dies Came fly - ing a -
out!" It's wrong to be sor - ry; I ought to be

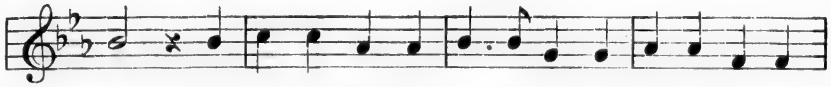
bove, Nell in the gar - den, Sends them her love.
fly; It must be beau - ti - ful Up in the sky.
rose! I know he will love me Wher - ev - er he goes.
long, And sang as they neared us A chir - rup - ing song,
glad; But he's the best bir - die That ev - er I had.

Mrs. Dodge.

No. 28. Cock-a-doodle-do!



1. A lit - tle boy got out of bed, 'Twas on - ly six o -

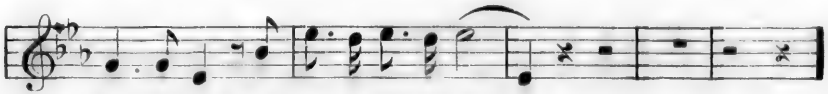


clock, And out of win-dow poked his head, And out of win-dow

poked his head, And spied a crow-ing cock.

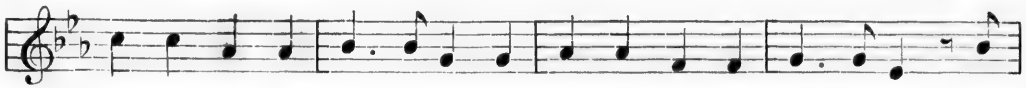
2. The lit - tle boy said, "Mis-ter Bird, Pray tell me who are
3. "What would you think, if you were me," He said, "and I were
4. "How man - y times, you stu- pid head, Goes three in twen- ty

you?" And all the answer that he heard, And all the an-swer
you?" But still that bird provok- ing-ly, But still that bird pro -
two?" That old bird wink'd one eye, and said, That old bird wink'd one



that he heard Was, "Cocka-doo-dle-do!"
vok- ing- ly Cried, "Cocka-doo-dle- do!"
eye, and said, Just "Cocka-doo-dle- do!"

5. He slamm'd the win-dow down a- gain, When up that old bird flew; And



peck- ing at the win -dow-pane, And peck- ing at the win-dow-pane, Cried,

"Cock - a- doo- dle-doo-dle-doo- dle - do!"

NURSERY NONSENSE.

NO. 29. MY PUSSY.

1. Oh, here is Miss Pus - sy, She's drink - ing her
2. She sips it all up With her lit - tle lap -
3. My kit - tie is gen - tle, She loves me right

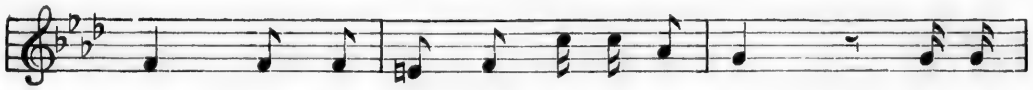
milk; Her coat is as soft And as glos - sy as silk.
lap; Then wip - ing her whiskers, Lies down for a nap.
well; And how fun - ny her play is I'm sure I can't tell.

No. 30. The Little Dreamer.

A lit - tle boy was dream - ing Up - on his nur - se's

lap, That the pins fell out of all the stars, And the

stars fell in - to his cap. So when his dream was

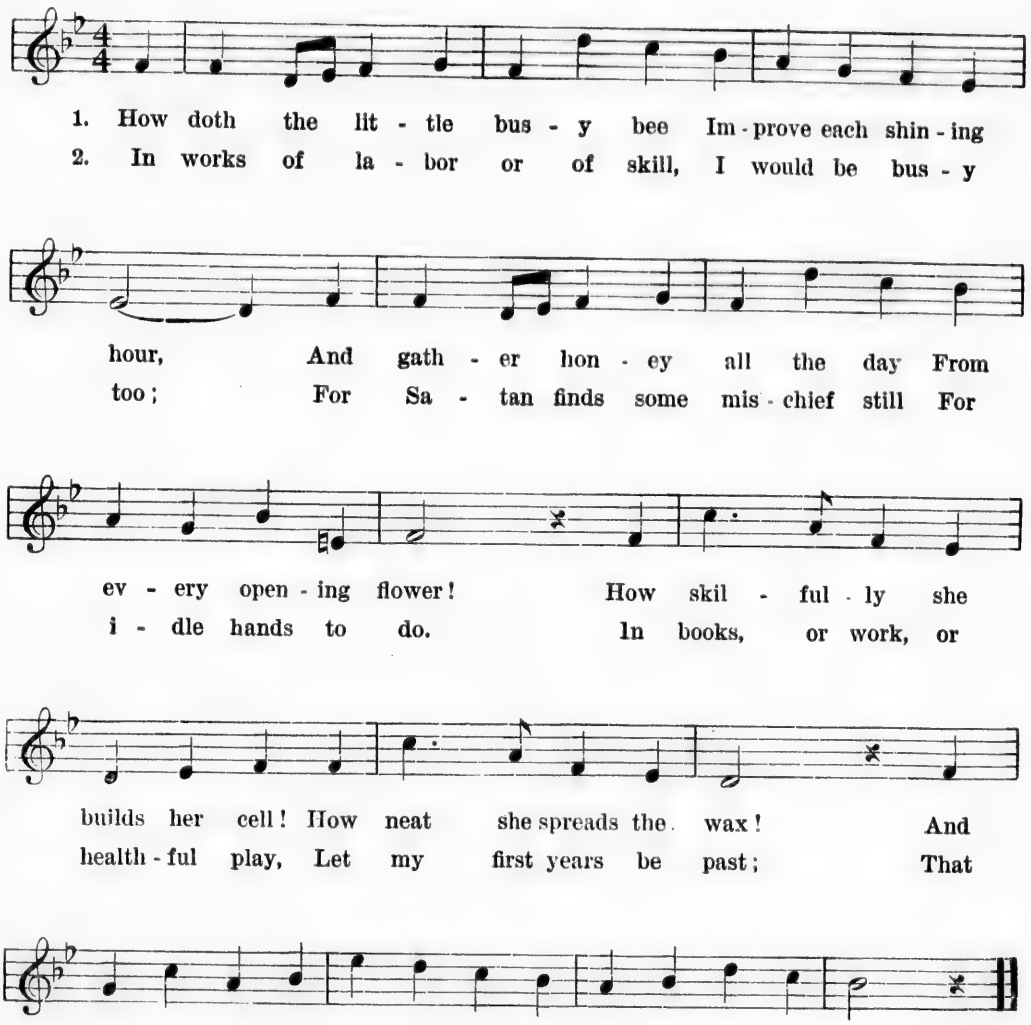


o - - ver, What should that lit - tle boy do? Why, he

went and looked in - side his cap, And found it was n't true!

Nursery Nonsense.

NO. 31. THE BUSY BEE.



ISAAC WATTS.

No. 32. Come here, Little Robin.

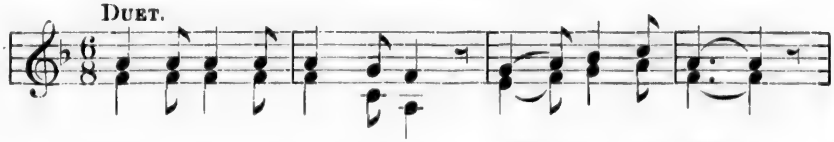
1. Come here, lit - tle Rob - in, and don't be a - fraid, I
2. I don't mean to hurt you, you poor lit - tle thing! And
3. Cold win - ter is come, but it will not last long, And

would not hurt e - ven a feath - - er; Come here, lit-tle Rob - in, and
Pus - sy - cat is not be - hind me; So hop a-bout pret - ty, and
sum - mer we soon shall be greet - - ing; Then re-member, sweet Robin, to

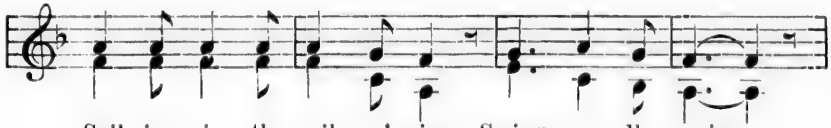
pick up some bread, To feed you this ver - y cold weath - - er.
put down your wing, And pick up the crumbs, and don't mind me.
sing me a song, In re - turn for the break - fast you're eat - - ing.

Easy Poetry.

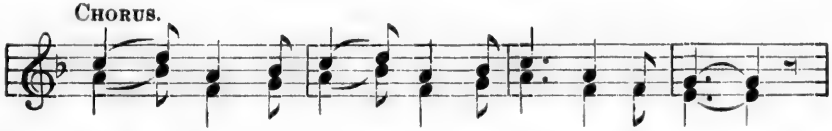
No. 33. Swing, Cradle, Swing.



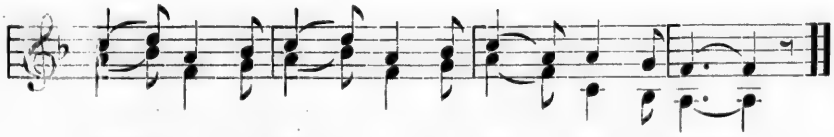
1. Ba - by is a sail - or boy, Swing, cra - dle, swing;
2. Snow - y sails and precious freight, Swing, cra - dle, swing;
3. Lit - tle eyelids downward creep, Sleep, ba - by, sleep;



Sail - ing is the sail - or's joy, Swing, cra - dle, swing.
Ba - by's cap - tain, mam-ma 's mate, Swing, cra - dle, swing.
Now he's in the cove of sleep, Sleep, ba - by, sleep.

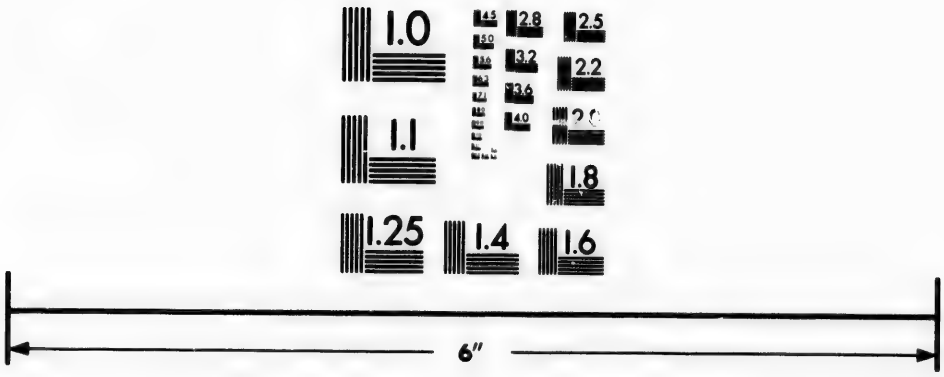


Swing, cra - dle, swing, cra - dle, Swing, cra - dle, swing,
Swing, cra - dle, swing, cra - dle, Swing, cra - dle, swing,
Sleep, ba - by, sleep, ba - by, Sleep, ba - by, sleep,



Swing, cra - dle, swing, cra - dle, Swing, cra - dle, swing.
Swing, cra - dle, swing, cra - dle, Swing, cra - dle, swing.
Sleep, ba - by, sleep, ba - by, Sleep, ba - by, sleep.

IMAGE EVALUATION
TEST TARGET (MT-3)



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1.8
1.1
1.0

No. 34. TIME.

1. "Six - ty sec - onds make a min - ute, Six - ty min-utes make an hour;"

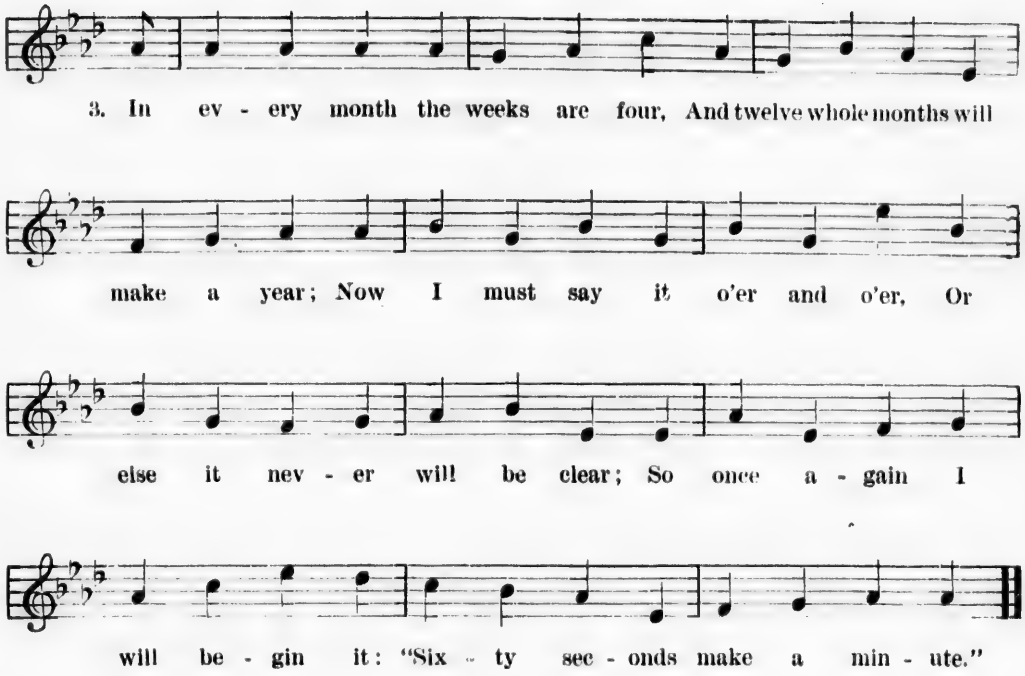
If I were a lit - tle lin - net, Hopping in her leaf - y bower,

Then I should not have to sing it: "Six - ty seconds make a min - ute."

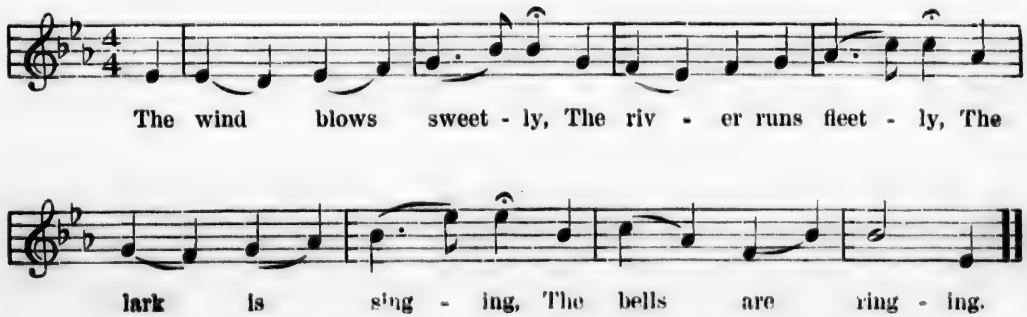
2. "Twen - ty - four hours make one day, Sev - en days will make a week;" And

while we all at mar - bles play, Or run at cunning "hide and seek," Or

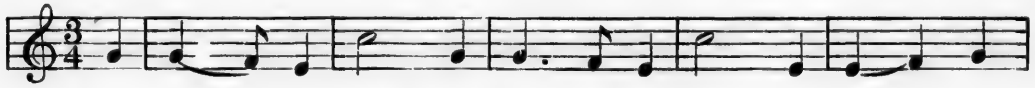
in the gar - den gath - er flowers, We'll tell the time that makes the hours.



NO. 35. THE WIND BLOWS SWEETLY.



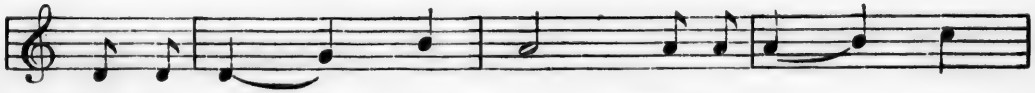
NO. 36. THE WAVE'S GIFT.



1. "Wave, pret - - ty wave, Come o - ver the sea, And bring a
2. "Or peb - - bles dyed, And streak - ed and pied, I'll fling at your

beau - ti - ful gift to me." "O, is it a shell, Like a
feet in the com - - ing tide?" "No, none of these, But,

ti - ny pink bell, Or a flow - er that grew in a mer - maid's cell?
if you will please, A boat with white sails to catch the breeze."

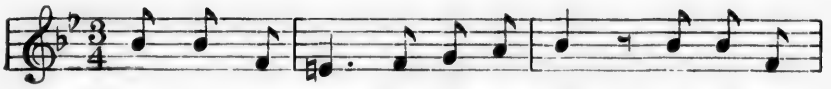


3. "Round the world I'll go, While you ebb and

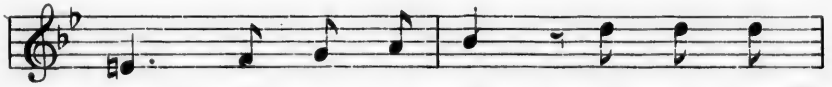
flow, And come back be - fore I'm found out, you know."

LITTLE-FOLK SONGS, MRS. A. B. WHITE.

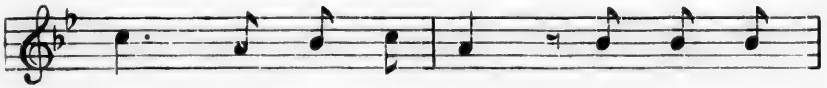
No. 37. I HAD TWO PIGEONS.



I had two pig - eons bright and gay, They flew from



me the oth - er day; What was the



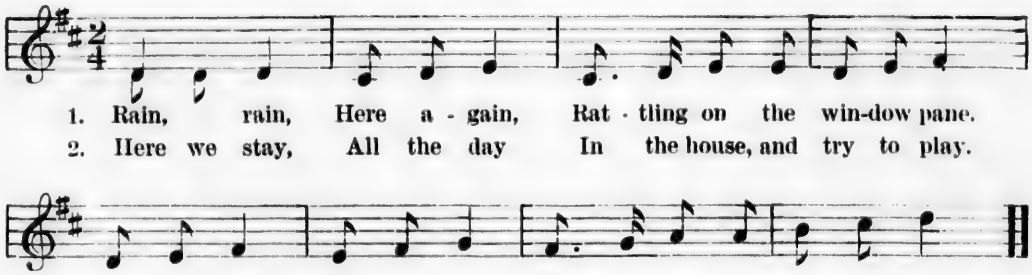
reas - - on they did go? What was the

reas - - on they did go? I can - not

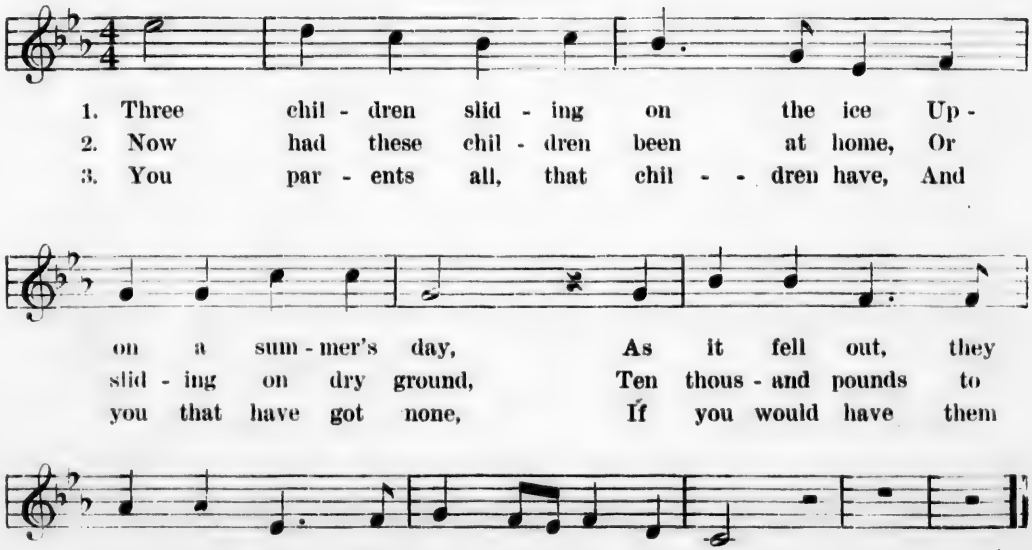
tell— for I do not know.

NURSERY SONG.

No. 38. Rain, Rain.

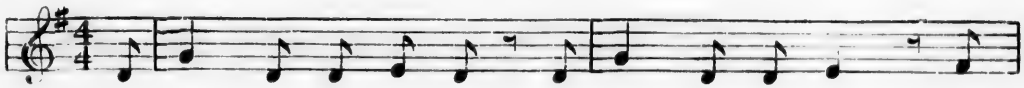


No. 39. Three Children Sliding on the Ice.



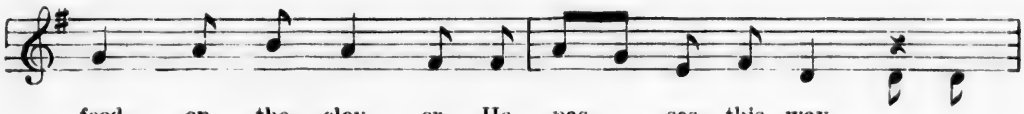
Mother Goose.

No. 40. The Bee is a Rover.



1. The bee is a rov - er; The brown bee is gay; To

2. The mar - tens have rest - ed, All un - der the eaves; The



feed on the clov - er, He pas - - ses this way.

field mice have jest - ed, And played in the sheaves; We have

Brown bee, hum-ming o - ver, What is that you say? "The

played too and jest - - ed, And none of us grieves, All

world is so hap - - py, So hap - py to - day!"

o - ver the wide world, Who is it that grieves?

Lilliput Revels.

No. 41. THE SWALLOW IS COME.

The swal - - low is come! The

swal - - low is come! Oh, fair are the

sea - - sons, and light . . . Are the days that she

brings, With her dusk - - y wings, And her

bos - - om so snow - y and white!

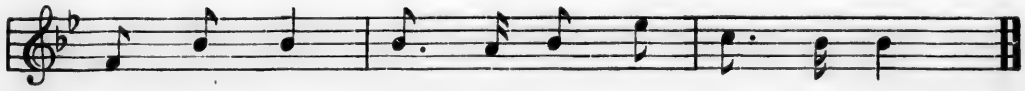
CHILD'S PLAY.

NO. 42. COME, MY CHILDREN, COME AWAY.

1. Come, my chil - dren, come a - way! For the sun shines
2. Ev - ery thing is laugh - ing, sing - ing, All the pret - ty
3. Bring the hoop and bring the ball, Come with hap - py

bright to - day. Lit - tle chil - dren, come with me,
flowers are spring - ing. See the kit - ten full of fun,
fac - es all. Let us make a mer - ry ring,

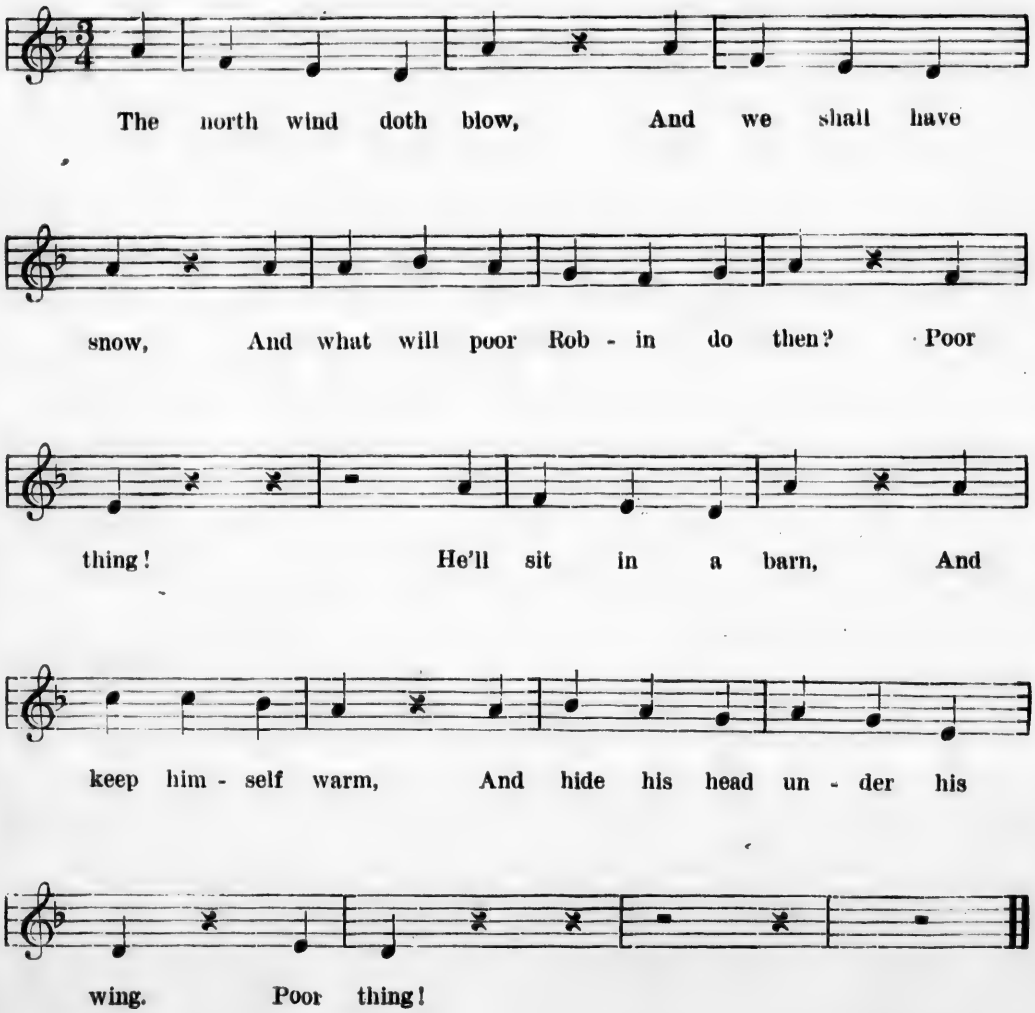
Birds and brooks and po - sies see; Get your hats and
Sport - ing with the rays of sun! Chil - dren, too, may
Talk and laugh and dance and sing. Quick - ly, quick - ly,



come a - way, For it is a pleas - ant day.
sport and play, For it is a pleas - ant day.
come a - way, For it is a pleas - ant day.

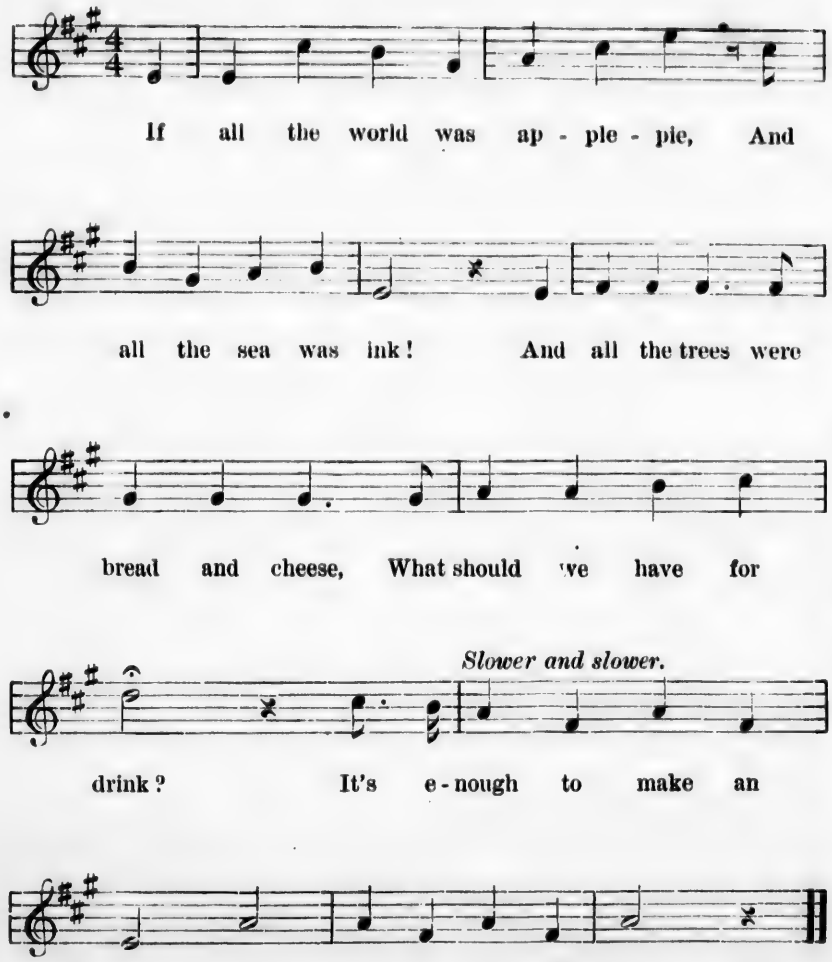
CHILD'S PLAY.

No. 43. The North Wind doth blow.



Child's Play.

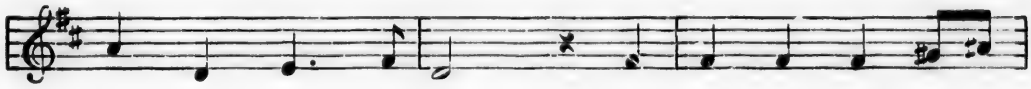
No. 44. If all the World was Apple-pie.



Mother Goose.

No. 45. Little Robin Redbreast.

1. Two Rob - - in Red - breasts built their nest With -
2. One day (the sun was warm and bright, And
3. I know a child, and who she is I'll



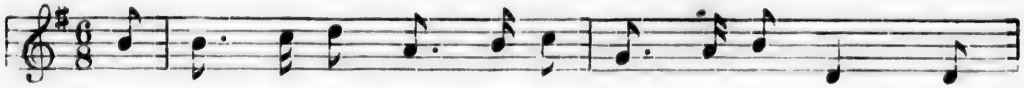
in a hol - low tree; The hen sat qui - et -
shin - ing in the sky,) Cock - Rob - in said, "My
tell you by - and - by, When Mam - ma says, "Do

ly at home, The cock sang mer - ri - ly, And
lit - tle dears, 'Tis time you learn to fly." And
this," or "that," She says "What for?" and "Why?" She'd

all the lit - tle young ones said, "Wee-wee, wee - wee, wee - wee!"
all the lit - tle young ones said, "I'll try, I'll try, I'll try."
be a bet - ter child by far, If she would say "I'll try."

Aunt Effie's Rhymes.

No. 46. THE CHERRY-TREE.



1. Bees in the cher - ry- tree Hum in the spring "The
2. The frost comes in au - tumn, To gath - er his gold; The

old hive is emp - ty, Fresh hon - ey we bring." In
cher - ry - tree gives him More than he can hold. The

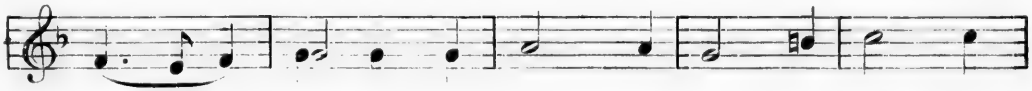
sum - mer the bird - - lings Sing all the day, . .
chil - dren on win - - ter Morn - ings look out; "The

"Hie to the cher-ry feast, Fly thith - er a - way!"
cher - ry - tree's, turn - ing To sil - ver!" they shout.

MRS. ANDERSON.

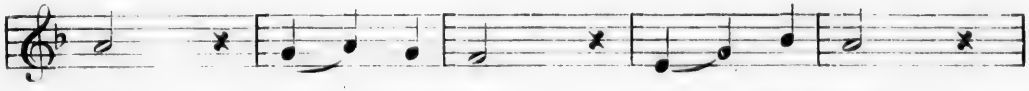
NO. 47. CALLING THE TIDES.

1. Ev - er so high, Up in the sky, Broad and
2. From their sleep The wee waves leap, Rip - pling



bright, . . Round and white, The full moon rides, The
run . . . By the winds spun, Their foam caps wear, Their

full moon rides. O'er her car . . . Hangs many a
foam caps wear. In a row, . . . On they



star; Cold and fair, Sits she there,
flow, With laugh - ter reach The shin - ing beach,

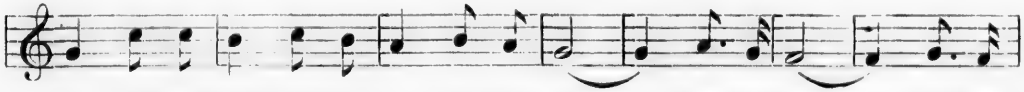
Call - ing the tides, . . . Call - ing the tides!
And toss them there, . . . And toss them there!

LITTLE-FOLK SONGS, MRS. A. B. WHITE.

NO. 48. THERE'S A MERRY BROWN THRUSH.

1. There's a mer-ry brown thrush Sit-ting up in a tree, He is sing-ing to
2. And the brown thrush keeps singing, A nest do you see? And five eggs laid by
3. So the mer-ry brown thrush Sings a-way in the tree To you and to

you, He is sing-ing to me; And what does he say, lit-tle girl, lit-tle
me In the big cher-ry tree; Don't med-dle, don't touch, lit-tle girl, lit-tle
me, To you and to me; And he sings all the day, lit-tle girl, lit-tle



boy! Oh! the world's run-ning o-ver with joy; Don't you hear? don't you
boy, Or my world will lose some of its joy; Now I'm glad, now I'm
boy! Oh! the world's run-ning o-ver with joy; Don't you hear? don't you

see? Hush! look here, in my tree; For I'm as hap-py as
free; And I shall al-ways be, . . If you ne'er will bring an-y
see? Hush! look here, in my tree; For I'm as hap-py as

hap-py can be. For I'm as hap-py as hap-py can be.
sor-row to me. If you ne'er will bring a-ny sor-row to me.
hap-py can be. For I'm as hap-py as hap-py can be.

No. 49. Welcome Swallow.

1. Wel - come, wel - come, swal - - low, Flit - ting, twit - tering
2. We had grown so wea - - ry, Of the win - ter
3. Out they came, some leap - - ing, Some more slow - ly
4. Now my dar - ling swal - - low, Flit - ting, twit - tering

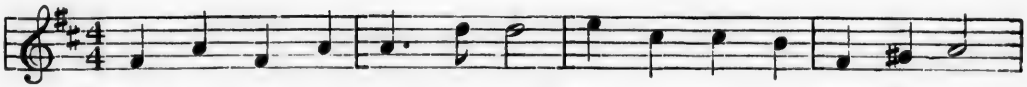
swal - - low, Have you come to stay?
drear - - y, When the blue - birds came!
creep - - ing From be - neath the ground;
swal - - low, You have come with spring;

Where have you been stray - ing, What have you been
They brought back the show - ers, And these called the
Then, one gold - en morn - ing, Just be - fore the
In the chim - neys hid - - ing, Through the twi - light

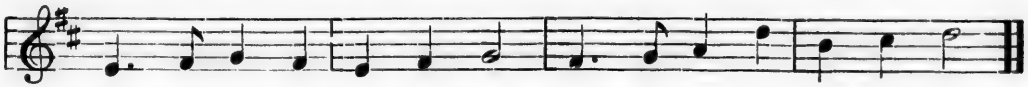
play - - - ing, Since you flew a - way?
flow - - - ers Ev - ery one by name.
dawn - - - ing, Birds sang all a - round.
glid - - - ing, On your tire - less wing.

Mrs. Anderson.

No. 50. THANK YOU, PRETTY COW.



1. Thank you, pret - ty cow, that made Pleas - ant milk to soak my bread,
2. Do not chew the hem - lock rank, Grow - ing on the weed - y bank;
3. Where the bub - bling wa - ter flows, Where the pur - ple vio - let grows,



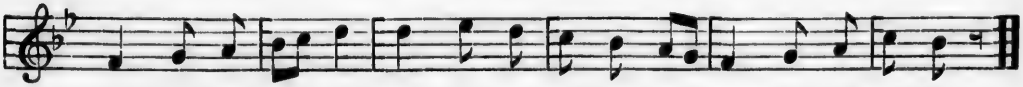
Ev - ery day and ev - ery night, Warm and sweet, and fresh and white.
But the yel - low cow - slips eat; They will make it ver - y sweet.
Where the grass is fresh and fine, Pret - ty cow, go there and dine.

JANE TAYLOR.

No. 51. DASH AND ROVER.

1. Hur - ra, boys, hur - ra! . . School - time is o - ver, Now for a
2. This way and that way, All the field o - ver, In and out,

frol - ic, boys, With Dash and Rov - er. Where shall we go then?
round a - bout, With Dash and Rov - er. Fresh breeze and sun - light,



Down through the clo - ver, Chas - ing the but - ter - flies With Dash and Rov - er.
Boys in the clo - ver, Glad are we thus to be With Dash and Rov - er.

W. W. CALDWELL.

NO. 52. LITTLE WHITE LILY.

1. Lit - tle white Li - - ly sat by a stone,
2. Lit - tle white Li - - ly said, "It is good;
3. Lit - tle white Li - - ly droop - eth with pain,
4. Lit - tle white Li - - ly said "Good a - gain,
5. Lit - tle white Li - - ly smells ver - y sweet;

Droop - ing and wait - - ing till the sun shone.
Lit - tle white Li - - ly's cloth - ing and food."
Wait - ing and wait - - ing for the wet rain!
When I am thirst - - y to have fresh rain;
On her head sun - - shine, rain at her feet.

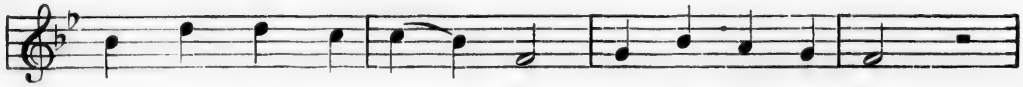
Lit - tle white Li - - ly sun - shine has fed;
Lit - tle white Li - - ly dressed like a bride!
Lit - tle white Li - - ly hold - eth her cup;
Now I am strong - - er; now I am cool;
"Thanks to the sun - - shine, thanks to the rain!

Lit - tle white Li - ly is lift - ing her head.
Shin - ing with white - ness, and crown - ed be - side.
Rain is fast fall - ing, and fill - ing it up.
Heat can - not burn me. my veins are so full."
Lit - tle white Li - ly is hap - py a - gain."

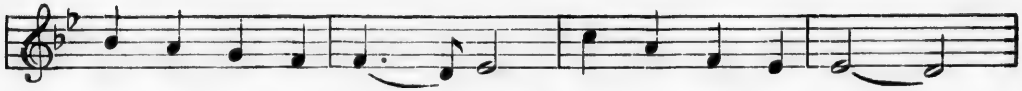
GEORGE MACDONALD.

No. 53. Little Things.

1. Lit - tle drops of wa - - ter, Lit - tle grains of sand,
2. So our lit - tle er - - rors Lead the soul a - way



Make the might - y o - - cean, And the sol - id land,
From the path of vir - - tue, Oft in sin to stray.



And the lit - tle mo - - ments, Hum - ble though they be,
Lit - tle deeds of kind - - ness, Lit - tle words of love,

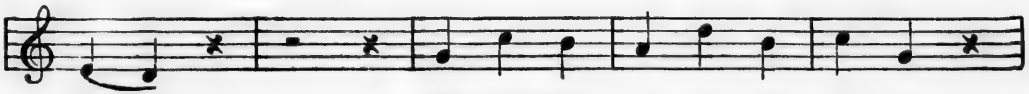
Make the might - y a - - ges, Of e - ter - ni - ty.
Make our earth an E - - den, Like the heaven a - bove.

Brewer.

NO. 54. DAISY BUDS.

1. O - pen your eye, lit - tle Dai - sy,
2. See, I will pull your lids o - pen,
3. Dai - sy buds' eyes are all yel - low,
4. Gay lit - tle sun- beam, sweet dai- sy,

O - pen your eye to the
All the white lash - es a -
Yel - low and round like the
You are my dar - ling and

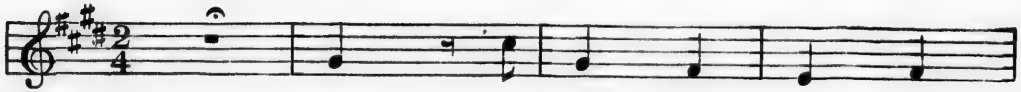


sun; Why should you on - ly be la - zy,
part; Now your long slum - ber is bro - ken,
sun; Such a bright - eyed lit - tle fel - low,
pet; Still I must think you are la - zy,

When the glad day is be - gun?
Now with the world you must start.
Sure - ly loves kiss - es and fun.
Sleep - y and nid - nod - ding yet.

MRS. ANDERSON.

No. 55. Old Gaelic Lullaby.



1. Hush! the waves are roll - - ing
2. Hush! the winds roar hoarse and
3. Hush! the rain sweeps o'er the

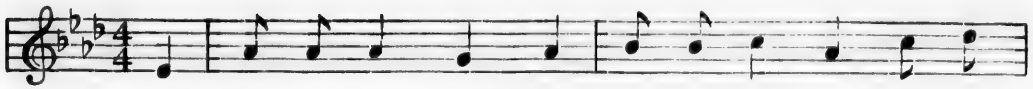
in, White with foam, white with
deep, On they come, on they
knowes, Where they roam, where they

foam; Fa - - - ther toils a - - mong the
come! Broth - - - er seeks the wan - - d'ring
roam; Sis - - - ter goes to seek the

din; But ba - by sleeps at home.
sheep; But ba - by sleeps at home.
cows; But ba - by sleeps at home.

Whittier's Child Life.

No. 56. LITTLE BROWN BIRDS.



1. A lit - tle brown bird sat on a high tree, O, the

wind blew soft - ly out of the west; Her mate near by sung

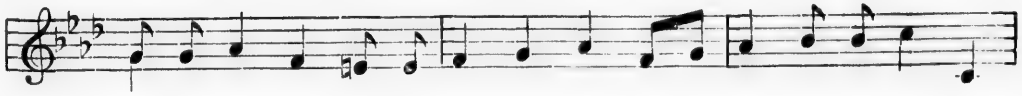
mer - ri - ly, Four spec - kled eggs were in her wee nest. 2. So

sweet - ly he sung, so shril - ly and clear, O, the

wind blew soft - ly out of the west; His love sat thril- ling with

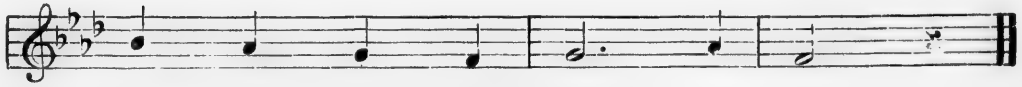
joy to hear, While her eggs lay cra - dled be-neath her breast.

3. The great sun went down be - -
4. Two birds lay dead in the



hind the blue hill, O, the wind blew cold - ly out of the north; The
chill, gray morn, O, the wind blew cold - ly out of the north; The

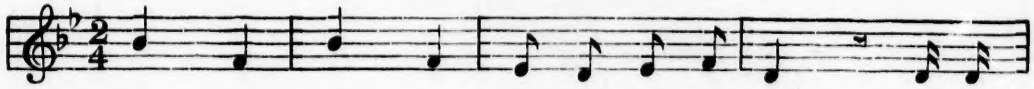
lit - tle bird's song was hushed and still, The bit - ter black frost came
ti - ny nest hangs on the tree for - lorn, Four fro - zen eggs are its



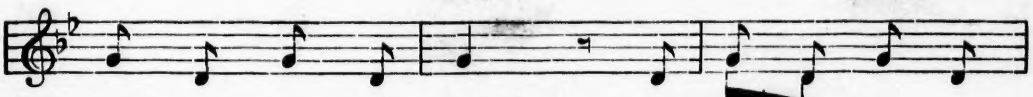
creep - ing forth, came creep - ing forth.
on - ly worth, its on - ly worth.

MRS. A. B. WHITE, LITTLE-FOLKS SONGS.

NO. 57. DING, DONG.

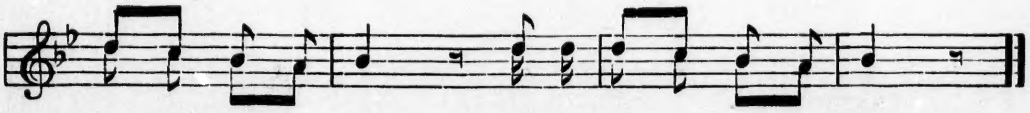


1. Ding, dong! ding, dong! I'll sing you a song, It's a-
2. Ding, dong! ding, dong! I'll sing you a song, It's a-
3. Ding, dong! ding, dong! I have sung my song, Now give



bout a lit - tle bird, He sat up - on a
bout a lit - tle mouse, He looked ver - y
me a lit - tle kiss, And some - - time or

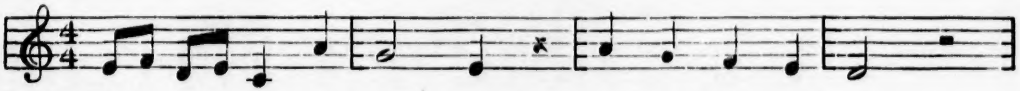
tree, And he sang a song to me, But I
cun - ning As I saw him run - ning In our
oth - er I'll try an - - oth - er That's



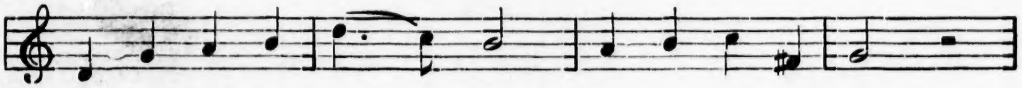
nev - er spoke a word, But I nev - er spoke a word.
lit - - tle house, In our lit - - tle house.
pret - ti - er than this, That's pret - ti - er than this.

CHILD'S PLAY.

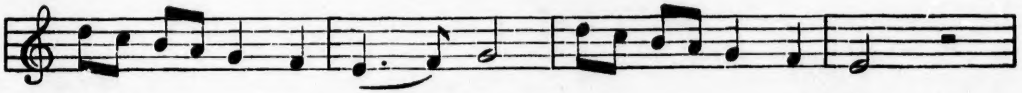
No. 58. Now the Sun is Sinking.



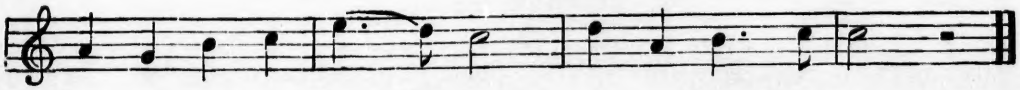
1. Now the sun is sink - ing In the gold - en west;
2. Cow - slip, dai - sy, vio - let, In their lit - tle beds,



Birds and bees and chil - - dren, All have gone to rest;
All a - mong the grass - - es Hide their heav - y heads;



And the mer - ry stream - let, As it runs a - long,
There they'll all, sweet dar - - lings, Lie in hap - py dreams,



With a voice of sweet - ness, Sings its eve - ning song.
Till the ro - sy morn - - ing Wakes them with its beams.

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